

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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LENT TERM begins Thursday, January 6, 1910. Entrance
Examination, Monday, January 3, at 2.

An Examination of persons engaged in the TRAINING OF
CHILDREN'S VOICES is held annually in September and during
the Christmas vacation, and a Certificate will be granted to successful
candidates.

A Course of Lectures in preparation for the above Examination will
be given during the Lent Term, commencing Saturday, January 8,
at 9.30.

Prospectus, Entrance Forms, and all further information of—

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Hon. Sec.: CHARLES MORLEY, Esq.

The EASTER TERM, 1910, will commence on January 6.
Entrance Examination, Monday, January 3.

The next Examination for ASSOCIATESHIP (A.R.C.M.) will take
place in April, 1910. Last day for entering is March 2.

Syllabus and official Entry Form may be obtained from

FRANK POWNALL, Registrar.

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The next F.R.C.O. Examination begins on January 3, 1910.

The A.R.C.O. Examination begins on January 10.

Examination Regulations, List of College Publications, Lectures, &c.,
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SATURDAY, JANUARY 15, AT 3.

NEW OVERTURE, "Everyman" Walford Davies
CONCERTO No. 24, in C minor, for Pianoforte and Orchestra Mozart
(K. 491) Sibelius
SYMPHONY in E flat ("The Philosopher") (No. 22, B. & H.) Haydn
Valse Triste Sibelius
BRANDENBURG CONCERTO No. 5, in D, for Pianoforte, Flute,
Violin, and Strings Bach

Solo Pianoforte M. RAOUL PUGNO.
Solo Flute MR. ALBERT FRANSSELLA.
Solo Violin MR. MAURICE SONS.

PRELUDE—"L'Après-midi d'un Faune" Debussy
SYMPHONIC POEM for Pianoforte and Orchestra—Les Djinns César Franck

SOLO PIANOFORTE—M. RAOUL PUGNO.

SATURDAY, JANUARY 29, AT 3.

PRELUDE Järnefelt
SIEGFRIED AND THE FOREST DRAGON (*Siegfried*) Wagner
SCENA—"In the still vigils of the night" (*King Saul*) Parry
VARIATIONS for Violin and Orchestra Joseph Joachim
SYMPHONY in D minor César Franck
HANS SACHS' MONOLOGUE, "Was duftet doch der Flieder"
(*Die Meistersinger*, Act II., Scene 3) Wagner
CONCERTO in D for Violin and Orchestra Paganini

VOCALIST—MR. GEORGE HENSCHEL.

SOLO VIOLIN—MISS MARIE HALL.

Subscription for Four Concerts—32s. 6d., 25s., 17s. 6d.

Single Tickets—10s. 6d. to 2s. 6d. At Hall, usual Agents, and of

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MR. PLUNKET GREENE.

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SONGS from Cycle, The Long Journey (Op. 25) Walford Davies
.. .. . Mr. Plunket Greene.
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.. .. . Miss Muriel Foster.
BALLADE in A MINOR S. Coleridge-Taylor
HANS SACHS' MONOLOGUE, "Wahn! Wahn! Ueberall Wahn"
(*Die Meistersinger*, Act III., Scene 1) Wagner
.. .. . Mr. Plunket Greene.
OVERTURE *Die Meistersinger* Wagner

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Held three times a year—viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, February 2, 1910.

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DEATH.

CLINTON.—On Nov. 26, 1909, at Islington, of heart disease, in her 15th year, JANIE VICTORIA CLINTON, the much-loved (eldest) daughter of the late James Clinton, Clarinetist. Deeply mourned by her sorrowing mother.

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AND SINGING-CLASS CIRCULAR

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JANUARY 1, 1910.

FREDERICK GEORGE EDWARDS.

BORN, OCTOBER 11, 1853.

DIED, NOVEMBER 28, 1909.

To some of us the musical outlook this month resembles a stricken battle-field. At the season when peace, joy and hope should reign our harps are tuned to notes of sadness. None of the losses it is our mournful duty to record affects us more severely than that of Frederick George Edwards, who was Editor of the *Musical Times* from April, 1897, up to the time of his death. He was seized with illness on November 18, and he paid his last visit to our office on that day. Pleurisy and pneumonia supervened, and on Sunday, November 28, heart failure carried him away in the presence of his wife, son, and daughter. He died at his residence, Canfield, Potters Bar, Middlesex.

The funeral took place at Potters Bar Cemetery on December 2, and was attended by many relatives and friends. Wreaths were sent by the Royal Academy of Music, the Association of North London Presbyterian Choirs, Sir George Martin, Mr. and Mrs. Ben Davies, and other musicians and personal friends. The Rev. Arthur Outram, Vicar of Christ Church, Little Heath, and the Rev. Dr. Monro Gibson conducted the service, which was held at the family residence. Sir Walter Parratt played In Memoriam music during even-song at St. George's Chapel, Windsor, on the day of the funeral, and memorial hymns were sung on the Sunday following, in many churches and chapels. At Christ Church, Westminster Bridge Road, one of Mr. Edwards's tunes was sung to the hymn, 'I will lay me down in peace,' the whole congregation standing.

Mr. Edwards came of an Essex family, and he was born in London on October 11, 1853. He was first educated at a Brixton Hill boarding-school and afterwards at Dedham Grammar School, and (in 1868) at King's College, London. In 1869 he entered a business house in the City of London. This afforded him an experience of orderly methods that was of great value to him in after life. Even while at school he had acquired some skill in organ-playing, and he now took lessons from Mr. William Beavan, of St. Mary's Church, Kilburn, and later from Mr. Henry Frost, organist of the Chapel Royal, Savoy. The young organist was soon able to deputise and even to give recitals, and in 1873 he played in Exeter Hall. In 1872 the Rev. Newman Hall invited Mr. Edwards to play the organ and train the choir in connection with some special services given in St. James's Hall. On July 20, 1873, as his very interesting diary records, he

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The success of his work at Surrey Chapel, and the vista of teaching engagements it opened up, led Mr. Edwards, in 1875, to resolve to abandon business and to qualify himself more seriously for the profession by entering the Royal Academy of Music. At this institution, which has trained so many well-known British musicians, he studied organ-playing under Dr. Steggall and passed through the regular curriculum.

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MEM.—The Rt. Hon. W. E. Gladstone, M.P., having attended worship at Christ Church, Westminster Road, on Sunday evening, June 2, 1878, expressed his approbation of the practical nature of the performance of the organist—who seemed anxious to promote the efficiency of the worship, and not to exhibit his instrument or himself.

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No separate photograph of Mr. Edwards being available, we present as a supplement a family group showing Mr. F. G. Edwards on the left, his father in the centre, and his son on the right.

THE CHAMBER MUSIC OF WILLIAM BOYCE.

By H. C. COLLES.

The statement that Handel in the latter years of his life completely overshadowed musical activity in England, is one which is sometimes accepted with too little reserve. Its truth in a certain sense is beyond question. When we think of music in England during the first half of the 18th century, the figure of Handel rises before our eyes and looms so large that no other appears to be of any appreciable importance. If we try to look beyond him our attention is naturally attracted to the various musicians who were set up as rivals to him—Buononcini, who finally decamped and left Handel master of the field; Maurice Greene, whose concert at 'The Devil' tavern called forth Handel's famous jest that 'Toctor Greene had gone to the Devil'; and others who, like Greene, have been finally disposed of by posterity. But though Handel's supremacy is not to be disputed, we are sometimes too ready to assume that the work of men who never attempted to rival him is altogether negligible. Church musicians, who after all have been the strongest and most consistent amongst English musicians, can claim a certain amount of attention for good work done in their branch of the art by Handel's lesser contemporaries, and though a summary verdict might be given against Dr. Greene's concerts, his anthems still survive with honour. The name of Boyce at once suggests

the great collection of English Cathedral Music, and further reminds us of one Service and perhaps half a dozen anthems which are to be heard in most of our cathedrals. A well-known professor remarked publicly, when a sonata by Boyce was played at a concert some time ago, 'I have played Boyce in A some thousands of times, and of course we do several of his anthems, but I think I never heard any instrumental music by him,' and this probably represents the attitude of many musicians fairly accurately. When we compare the instrumental and the choral music of Boyce, we feel that circumstances played a large part in the judgment which killed the one and saved the other alive. The sonatas are quite as good in their kind as most of the anthems in theirs. We find the same excellence of workmanship, coupled with some uncertainty as to what constitutes a distinctive musical thought, and indeed a vagueness of perception which sometimes allowed the composer to write when he had no particular musical idea to express. The circumstances which had such decisive effect upon the two branches of work, were that almost immediately after these compositions appeared, instrumental music in other countries blossomed into new forms of beauty which far outstripped the limits of Boyce's work, while the distinctive church forms of anthem and service remained undeveloped for many years after, so that the composers of the period were never directly superseded. But because Boyce's chamber music was thrown into the shade soon after it was written, there is no reason why musicians to-day should not form a just estimate of it. Fortunately we are getting past the elementary stage of criticism when one style of work is complained of because it has not the qualities of a different style, and we may look at the twelve sonatas for two violins and bass which Boyce wrote about the year 1747 and discover what distinctive characteristics they possess.

The most promising fact which strikes one on looking through these sonatas is that they are by no means all on one level. There are movements which are attractive at the outset and hold the interest well throughout, while others are wholly dull and conventional; some attract attention through the initial interest of their ideas and do not maintain it afterwards. This in itself makes them worth consideration, for it shows that Boyce was not a dry-as-dust composer who turned out sonatas of one pattern as easily as he took snuff, and put nothing of himself into his work. On the contrary, no two of the twelve are alike in form. They contain some good fugues, but he did not always fall back upon the fugue for his principal *Allegro*; gavottes, minuets and gigue fill the place that the minuet constantly fills in the quartets of Haydn, and the slow movements are exceedingly diverse in form and style. The order in which the movements are arranged is entirely free, and in some cases one can trace the desire to give a specially pointed contrast in an exceptional arrangement. In the ninth Sonata (C major), for example, a severe *Canone grave sempre piano* (A minor),

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The most promising fact which strikes one on looking through these sonatas is that they are by no means all on one level. There are movements which are attractive at the outset and hold the interest well throughout, while others are wholly dull and conventional; some attract attention through the initial interest of their ideas and do not maintain it afterwards. This in itself makes them worth consideration, for it shows that Boyce was not a dry-as-dust composer who turned out sonatas of one pattern as easily as he took snuff, and put nothing of himself into his work. On the contrary, no two of the twelve are alike in form. They contain some good fugues, but he did not always fall back upon the fugue for his principal *Allegro*; gavottes, minuets and gigue fill the place that the minuet constantly fills in the quartets of Haydn, and the slow movements are exceedingly diverse in form and style. The order in which the movements are arranged is entirely free, and in some cases one can trace the desire to give a specially pointed contrast in an exceptional arrangement. In the ninth Sonata (C major), for example, a severe *Canone grave sempre piano* (A minor),

in which the three parts move in strict canon, is followed by a particularly jovial number, whose only title is *Spirituoso*. Neither *Canone* nor *Spirituoso* occurs elsewhere. Though a slow movement followed by a quick one, the traditional

method in the overtures of Lully and Handel, is a frequent opening, it is by no means invariable. The second Sonata (F major), one of the most interesting of the set, gives an admirable instance of the contrary method:

No. 1.
Andante vivace.



Here is an excellent theme, full of freshness and vigour, and the first violin begins upon it without a note of preparation. Though the second violin is imitative, there is nothing fugal in the movement or indeed in the whole sonata. The composer shows himself in a genial mood, and gives his ideas to his hearers in a spontaneous fashion, with no display of scholarship. Indeed the mood is so constant here that there is scarcely an attempt at contrast, and only an *Adagio*

of eight bars divides the first movement from the second *Allegro*, which in turn is immediately followed by a *Finale* in gigue measure (6-8 time). There is certainly very little of the pedant in these sonatas, for although Dr. Boyce excelled in fugues, and some of these are excellent specimens, he, like the greatest of all fugue writers, did not despise a merry theme for them such as this one from the third Sonata (A major):

No. 2.
Allegro assai.

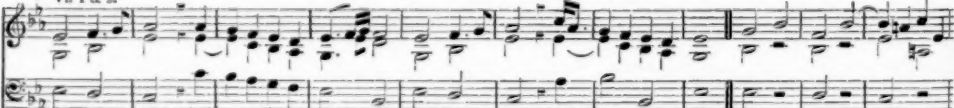


It is worth notice that this is followed immediately by an *Adagio* in F sharp minor in which arpeggio passages aim at, and to some extent achieve, a very definite emotional expression.

Boyce's slow movements are perhaps the most enlightening part of his work, for in them one sees him striving for articulate expression which was beyond him. There are of course several *Adagios* of seven or eight bars which merely link one movement with another, after the rather careless method of Handel. One little movement which stands apart from all others may be quoted in full. It comes from the fourth Sonata (G minor), and

the mere fact that it is in E flat major marks it as an unusual experiment in key relationship, since elsewhere almost the only variation of key between the several movements of one sonata is found in the change from major to minor, or *vice-versâ*. The eight-bar melody is simple enough, and may sound trite to modern ears, but the expansion of every one of its features in the development which follows is by no means so obvious, and the effort to get fuller expression from the phrases by repeating them over wider intervals shows the composer groping after principles of melodic development which Haydn and Mozart were to realise more fully:

No. 3.
Grave.
Vl. 1 & 2.



Cello figured for Harpsichord.



Among these sonatas there are a number of *Largo* movements, mostly in 3-2 time, which are entirely void of any distinguishing characteristics; but the *Andante* which begins the seventh Sonata (D minor), though very different in material and design from the *Grave* which we have quoted as Example 3, illustrates the attempt at wider expression. The number and variety of its rhythmic figures are remarkable, and all are used very freely. Such

movements suggest that Boyce was working in the same direction as C. P. E. Bach, that he was feeling after the slow movement which Haydn developed so wonderfully, but that, like C. P. E. Bach, he had neither sufficient of the genuine melodic impulse to create satisfactory subject-matter for a slow movement, nor sufficient technical grasp to make the best use of such material as he possessed. In more lively measures

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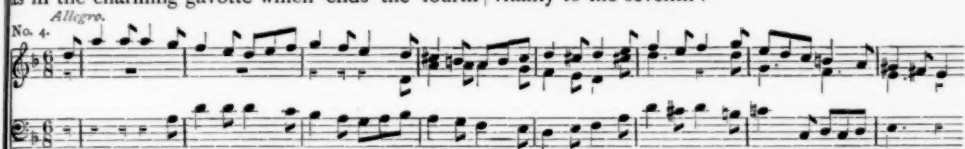
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After its first statement, Boyce leaves it for the time being to develop the quaver figure, but he returns to it at intervals and always with a special

significance. Here is a most beautiful development of it which might have borne the signature of any of the giants who worked in later times:



There is poignant feeling in the way in which the phrase is pressed home and insisted upon, so that in five bars a modulation to the remote key of B minor is effected. That Boyce was wholeheartedly in love with this fragment of melody is

shown at the end of the movement, for after the conventional ending he reverts to it and lingers upon its wistful cadence. It is a momentary gleam which shows us the poet.



EBENEZER PROUT.

BORN, MARCH 1, 1835.

DIED, DECEMBER 5, 1909.

The death of Professor Ebenezer Prout on December 5 removed one of England's best known and deeply respected musicians. The story of his interesting career and many notable achievements was narrated with some fulness in the *Musical Times* for April, 1899. It is therefore not necessary on the present occasion, suggestive of memories as it is, to do more than briefly recapitulate the leading facts of his life. He was born at Oundle, Northamptonshire, on March 1, 1835. In 1851 he matriculated at the London University, and he had not up to that

period spent much time upon musical studies. After obtaining, in 1854, a London University B.A. degree, he became assistant master in a school, and afterwards for a short time carried on a school of his own. Then he began to study music seriously, and in 1862 he won a prize of £10 offered by the Society of British Musicians for the best string quartet, and later he was again successful with a pianoforte quintet. He became organist at Dr. Allon's Congregational Chapel, Islington, in 1861, and retained the post until 1873. In 1882 he was appointed Professor of harmony and composition at the Royal College of Music. Later he filled a similar post at the Royal Academy of Music, and in 1884 he also joined the staff of the Guildhall School of music. He was thus closely associated with the three chief educational musical institutions of the Metropolis. In 1871 he edited the *Monthly Musical Record*, and he became

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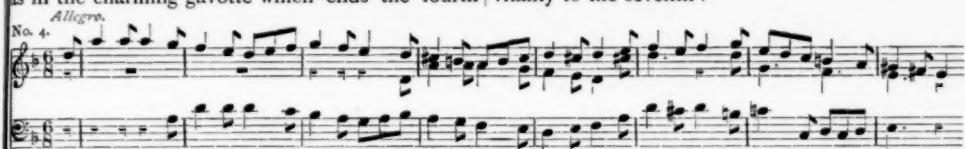
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Prout had a phenomenal musical memory. He was a devout Bach worshipper, and probably knew this incomparable composer's music as well as any man in Europe. His attitude to Wagner's music was on the whole appreciative. To the extreme moderns he was less sympathetic. The present writer went with Prout to the first London performance of 'Heldenleben' (Strauss), and is not likely to forget the accompanying and subsequent expression of the Professor's opinion. Prout was a keen and brilliant controversialist, always able, in musical matters at least, to support his opinion by wise saws and modern instances. Punctuality was one of his virtues, and he planned his work with marvellous exactitude. He would tell you in March all that he meant to accomplish in the next few months, and on what day in July and by what train he would depart for his holiday, and it all came off. He was a rare linguist, a chess player, a great smoker, a raconteur of exceptional interest, somewhat of a Bohemian in dress, a genial and sympathetic friend, and his whole life was an inspiration to his great circle of friends.

The funeral took place in Abney Park Cemetery (London, N.E.) on December 9, in the presence of a large concourse of friends and representatives of the institutions with which he had been connected. The organ was played by Mr. John E. West, a relative and former pupil. There was no singing. The deceased musician's brother, the Rev. Edward Prout, delivered a simple, touching address that searched the hearts and comforted the spirits

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HOW A TRUMPET IS MADE.

By D. J. BLAICKLEY.

I.—THE NATURAL TRUMPET AND HORN.

In popular language the word 'trumpet' is very commonly used to denote any wind instrument that is sounded by the action of the lungs and lips of the player without the introduction of an artificial reed (the lips must be regarded as a natural double reed). It must be granted that flutes are not included in the widely-embracing term 'trumpet' as generally used, but the lip-action required for these instruments so totally differs from that required for any instrument that by the widest use of the word can be called a trumpet, that no confusion ever arises between these two classes even amongst those most ignorant of musical matters.

Before treating of the trumpet in a specific sense, the word may in the meantime be used in the popular way to signify any metal wind instrument blown by the lips, for all that can be said in this article in regard to the craftsmanship and mechanical processes concerned in the production of the trumpet, using the word in its strict and limited sense, is equally applicable to any brass instrument. The difference between one instrument and another is in the design requisite to give a desired result, just as the design of a naval architect is directed to ensure the efficiency of, and the differentiation between, say, a cargo boat, a passenger liner, and a racing yacht, while the actual methods of construction are the same in each case.

A natural horn, a conch shell, or an elephant's tusk must, at a very early period of human history, have lent itself to the purpose of forming a useful and powerful instrument for purposes of war or the chase simply by the fashioning of an orifice at its small end for the action of the lips. The 'making' of such an instrument would be a very simple matter, but it would soon be found that some were better, that is, more powerful and more easily sounded, than others. The natural tones on any such horn of conical bore approximate more or less closely to the lower notes of the harmonic series, as 1, 2, 3, 4, 5, &c., or c, c', g', c'', e'', &c., the lower two or three notes only being practicable on short horns. With a horn of about four feet in length there is, however, no difficulty in obtaining the sixth harmonic, or g'' in the harmonic scale of c, c', g', c'', e'', g'', and as by natural laws capable

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of scientific explanation the horns of best tone-quality and most easily blown are also those which give this scale most accurately, the ears of man must have been to some extent trained to appreciate the intervals of the octave and the common chord ages before the investigations of Pythagoras in the 6th century B.C. concerning the relationship between the various lengths of a string and the intervals of the octave, fifth, fourth, third, &c.

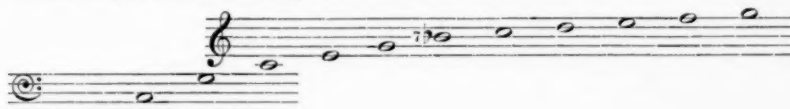
If instead of a long natural horn a short horn is taken and extended in length by the addition of small cylindrical tubing, a new tone-quality is obtained, of greater brilliancy than that given by the long conical horn; and on such an instrument of the assumed four-feet length the upper notes to c'' , or the eighth harmonic, are easily obtained, but at some sacrifice of the intonation and ease of production of the first and second tones of the series. At whatever time, and in whatever way, may have arisen the distinction between the conical horn and the cylindrical tube with a comparatively short conical expansion or bell-mouth, this distinction has been known through all historic time and is the basis of all modern work in the further differentiation of tone-quality between the various families of brass instruments. In these instruments we have then two main types, viz.:

Trumpets.—With tubing cylindrical for about two-thirds of the total length, and terminating

with a conical or bell-mouth expansion. With trumpets must be included trombones, the trumpets being the treble and the trombones the tenor and bass members of the family.

Horns.—Instruments more or less conical throughout, all being less brilliant and piercing than the trumpet, but varying from the delicate quality of the orchestral or French horn to the fulness and breadth of tone of the modern saxhorns and tubas.

Thus the general object in view, in the design of any instrument included in the 'brass wind,' or trumpet and horn classes, is the production of a tube which can be blown by the lips in such manner as to give a wide range or compass of notes in agreement with the natural harmonic series. It is generally known to all students of acoustics that a cylindrical tube open at both ends has this series for its proper tones, and it is equally well known that a tube of half the length closed at one end will give only the unevenly numbered notes of the series; also that these will be of the same pitch as the corresponding notes on the open tube of double the length. As an example, the notes proper to an open tube of about eight and a-half feet in length are here given, and also the uneven notes of the harmonic series which are proper to a tube of half the length. The customary scientific pitch of 256 vibrations for middle C has been assumed:



Notes in Harmonic series	1	2	3	4	5	6	7	8	9	10	11	12
Notes from Open tube	Vibrations—64	128	192	256	320	384	448	512	576	640	704	768
Notes from Closed tube	Vibrations—64		192		320		448		576		704	

The series naturally extends indefinitely upwards, but notes relatively higher than those shown are quite exceptional, the actual pitch depending upon the fundamental note or prime tone of the instrument. A tube in the form of a cone complete to its apex has the peculiar and not easily explained property of giving resonance to all the notes of the harmonic series, and of giving them of the same pitch as those from an open tube of the same length. Such a tube, however, cannot be sounded by the lips, therefore some modification of the conical form is necessary in the production of a wind instrument, and the required modifications have been gradually evolved through experience and rule of thumb, supplemented in modern times, since the researches of Helmholtz and other investigators, by definite design in accordance with scientific observations. By modification of form must be understood the various differences of calibration, and not the bending of the instrument into parallel members as in the trumpet and trombone, or the circular form of the French horn. These general outward forms

are mainly a matter of custom and of convenience in handling, and have little or nothing to do with pitch or tone-quality. Given a certain pitch, the total or axial length of the instrument will always be the same, whether it is straight, or bent into any particular form. By 'form,' therefore, the general proportions of the tube, wide or narrow, with greater or less conical expansion and bell flanging are implied as essential conditions, and not the general outward appearance or model.

The general dimensions of the tubing suitable for yielding a certain tone-quality, compass, and volume being determined, a further accentuation of distinctiveness in tone-quality is obtained by slight variations in form of the two ends of the instrument, that is, of the mouthpiece and the bell-flange. The extreme types of mouthpieces are those of the trumpet and the French horn. The 'cup' of the trumpet mouthpiece is almost hemispherical, that of the French horn is of a deep conical or funnel shape, and between these two extremes are to be found the mouthpieces of trombones and bugles, and of the modern cornets,

of scientific explanation the horns of best tone-quality and most easily blown are also those which give this scale most accurately, the ears of man must have been to some extent trained to appreciate the intervals of the octave and the common chord ages before the investigations of Pythagoras in the 6th century B.C. concerning the relationship between the various lengths of a string and the intervals of the octave, fifth, fourth, third, &c.

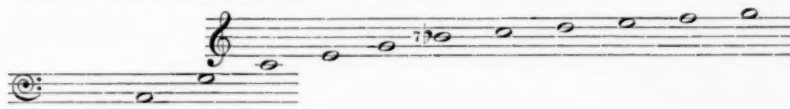
If instead of a long natural horn a short horn is taken and extended in length by the addition of small cylindrical tubing, a new tone-quality is obtained, of greater brilliancy than that given by the long conical horn; and on such an instrument of the assumed four-feet length the upper notes to c'' , or the eighth harmonic, are easily obtained, but at some sacrifice of the intonation and ease of production of the first and second tones of the series. At whatever time, and in whatever way, may have arisen the distinction between the conical horn and the cylindrical tube with a comparatively short conical expansion or bell-mouth, this distinction has been known through all historic time and is the basis of all modern work in the further differentiation of tone-quality between the various families of brass instruments. In these instruments we have then two main types, viz.:

Trumpets.—With tubing cylindrical for about two-thirds of the total length, and terminating

with a conical or bell-mouth expansion. With trumpets must be included trombones, the trumpets being the treble and the trombones the tenor and bass members of the family.

Horns.—Instruments more or less conical throughout, all being less brilliant and piercing than the trumpet, but varying from the delicate quality of the orchestral or French horn to the fulness and breadth of tone of the modern saxhorns and tubas.

Thus the general object in view, in the design of any instrument included in the 'brass wind,' or trumpet and horn classes, is the production of a tube which can be blown by the lips in such manner as to give a wide range or compass of notes in agreement with the natural harmonic series. It is generally known to all students of acoustics that a cylindrical tube open at both ends has this series for its proper tones, and it is equally well known that a tube of half the length closed at one end will give only the unevenly numbered notes of the series; also that these will be of the same pitch as the corresponding notes on the open tube of double the length. As an example, the notes proper to an open tube of about eight and a-half feet in length are here given, and also the uneven notes of the harmonic series which are proper to a tube of half the length. The customary scientific pitch of 256 vibrations for middle C has been assumed:



Notes in Harmonic series	1	2	3	4	5	6	7	8	9	10	11	12
Notes from Open tube	Vibrations—64	128	192	256	320	384	448	512	576	640	704	768
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saxhorns and tubas. The shallow or hemispherical cup accentuates the brilliancy already obtained by the general dimensions of the trumpet, and the more or less conical cup tends to mellowness of quality: this is heard in the fullest degree in the plaintive tones of the horn.

The extension of the bell-flange has much the same effect as the increase of conical depth in the mouthpiece, that is, the mellowness is thereby enhanced. The crispness of the army field-bugle is largely due to the very slight flanging of its bell, and on the other hand the mellowness of the orchestral or French horn is dependent to some extent on the wide, convolvulus-like expansion of its bell. If this were greatly cut down, the tone of the horn would approximate to that of the trumpet.

It may be said, 'Surely the material of which an instrument is made is of at least as much importance as exact proportions?' To this the answer is that the possible influence of the material is commonly very greatly exaggerated. The material must have a smooth surface and also be fairly rigid, so that the force of the vibrations is not absorbed; but granting these conditions are obtained, everything else is merely a matter of convenience of manufacture, cost and durability. For those who can afford silver, silver is a very good material, because it is durable and easily kept clean; but those who can only afford brass or copper may rest assured that a trumpet made of one of these humbler metals is, as a musical instrument, absolutely as good as if it were made of one of the precious metals. I have myself listened attentively to a player (unseen) giving similar passages or calls alternately on a straight bugle made of copper and on another made of brown paper, and found myself quite unable to discriminate between the two instruments. Any slight difference that there may be is more easily felt than described by the player, and is practically inappreciable by the listener. It should be added that in the experiment the interior of the brown-paper bugle was varnished so as to produce a smooth and non-absorbent surface.

For so long a time as short horns of indefinite tone-quality sufficed for the purposes required, the natural horns of animals and the tusks of elephants afforded sufficient and suitable material. But these must in very early days have been supplemented by instruments of metal, as evidenced by ancient frescoes and bas-reliefs. Probably the oldest written record concerning metal instruments is to be found in the words 'Make thee two trumpets of silver; of a whole piece shalt thou make them,' referring to the trumpets for the tabernacle worship, as recorded in the book of Numbers, chap. x., v. 2.

Passing by the various possible ways in which metal may have been treated in the formation of instruments in ancient and mediæval times, we may now describe the way in which a trumpet is made at the present day. The 'making' of anything necessarily begins with its design. This being completed, in the case of the trumpet according to the principles already set forth, the mechanical production is chiefly a matter of

sheet-metal work. The bell and so much of the instrument as is conical is cut from the sheet and hammered into a tubular form; the edges being thus brought together are brazed, and the exact required form is then given by burnishing down to a steel mandrel or shape and by turning in a lathe. In the best modern practice the cylindrical portions are made from solid-drawn or seamless tubes, and all the necessary bendings or curvatures are obtained by filling the tubes with lead, so that they may be bent without serious distortion or crippling; after the bending is completed the lead is melted out. The accuracy of the intonation of the finished instrument depends largely upon the skill shown by the workman in bending the various tubes without distorting their calibration. The different parts being thus formed, and smoothed and hardened by hammer-work, they are assembled together by means of ferrules and stays secured by soft or tin-solder, so that the stiffness obtained by the hammering shall not be nullified by the red heat which would be necessary if the final assembling of the parts were the result of brazing or the use of any solder requiring a red heat. The mouthpiece is always a separate part, and is usually made from a casting turned in the lathe to the exact form required. To guard against the possible risk of dirty brass coming into contact with a sore lip, the mouthpiece is generally silver-plated.

Thus far it has been possible to consider only the general lines of the actual development and construction of the trumpet. Its gradual acceptance as an orchestral instrument must be left for a future article.

(To be continued.)

WHEN HOMER NODS.

By FREDERICK CORDER.

'Even Homer sometimes nods,' says the Greek proverb; but it is an admission that not everybody can be induced to make. The worthy souls—past and present—who write books on the Great Composers entertain the firm conviction that there are about a dozen musicians, all of a bygone age, entitled to that appellation. These are creatures of a different species altogether from the rest of mankind, and can do no possible wrong—their most blatant 'pot-boiler' is a masterpiece. *Per contra* the rest of the composing fraternity are hardly worth consideration, especially if they are alive: the length of time they have been dead is, indeed, the measure of their merit. Now, do I exaggerate? Is not this the current view put forth in histories of music and works of musical biography? I never could endure this attitude of blind worship of the few and gross neglect of the many, which is the habit of so many narrow and ignorant minds. It does not lower my opinion of Beethoven one iota that his 'Battle symphony' is quite unworthy of him, and my reverence for Wagner is not diminished when I declare that his 'Philadelphia Fest-Marsch' is an atrocious piece of work. We are all human beings, and when I try to write 'pot-boilers' they come out absolutely worthless: so did those of Mozart. But in

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writing this paper I was not thinking so much of the failures of great men as of their occasional errors and blunders. These are to me all the more interesting because they are so rare. It is gratifying to reflect that whereas the greatest of painters and draughtsmen frequently commit faults of proportion and perspective, great musicians very seldom fall into technical error. In one of the Raphael cartoons it is said that the twelve apostles have not even the proper number of legs, and in the 'Miraculous draught of fishes' there is certainly a red lobster; but you might search the 636 works of Mozart in vain for a fault due to pure carelessness.

In the recitatives of Handel it is not uncommon to find the last inversion of a dominant seventh followed by something other than its proper resolution, and this, together with the same composer's singular avoidance of the second inversion of the same chord, makes one wonder how he was taught harmony. But I suppose we must make allowance for the period, and not regard these things as actual faults. One could point to many dubious progressions in Bach, such as this, in the 'Chromatic Fantasia':



where the fourth chord does not make sense; but everyone who knows the passage well, will at once get up and declare excitedly that this is the finest thing in the whole work—they always do, when you question a phrase, whether in literature or music. There are occasional 'false relations,' too, in Bach, almost as bad as those of our own Byrd and Tallis, e.g.:



This particular one has always been a marvel to me, coming as it does in the middle of one of the most splendid (No. 5, Book II.) of the 'Forty-eight.'

The extreme simplicity of the harmony in Haydn and Mozart doubtless had its influence in keeping the writing pure, but in Beethoven there is a fair number of slips and oversights, many so trivial as to be unworthy of notice, but a few quite unaccountable. For instance, in the slow movement of the 'Pastoral Symphony':



why could not the flute arpeggio have been made to accommodate itself to the melody, avoiding the suspensions, as it does in all other places? It is of no use saying that Beethoven probably thought it did not matter, when we know how scrupulous he was about details. Again, in the 'Choral Symphony,' we find:



It is evident that either the C natural in the wind or the C sharp in the voices is wrong, but nobody has altered either, so far as I know, to this day. I believe myself that the omission of the third from the voices in the next four bars is also an error, but I am howled at whenever I suggest it. Finding these, and an abnormal number of minor faults in all the editions of this symphony, I took the trouble some twenty-eight years ago to ascertain from Dr. Chrysander that Beethoven, although he received proofs of the work during his last illness, never really saw them. I drew out a list of over eighty small errors and showed them to Sir George Grove, but he declined to entertain the idea that there could be anything wrong in a Beethoven symphony. The matter is rendered all the more puzzling, from the fact that Beethoven has on several occasions intentionally written suspensions—even double suspensions—to be sounded together with their resolutions in the same octave, usually trusting to difference of instrumental timbre to carry off the ugliness.

To his private friends Mendelssohn used to stigmatise Schumann's music as 'unclean,' but as a matter of fact it was almost, if not quite, as immaculate as his own. Schumann's errors of judgment were often serious, but his harmony had only the fault of being perpetually full and complete—it never went astray.

Chopin's complete pianoforte works only afford three or four instances of really bad consecutive fifths or octaves—a remarkable thing, considering the intricacy of his harmony. Occasionally this intricacy led him into obscurities, such as may be found in the middle of the first movement of the B minor Sonata, the same part of the Violoncello sonata, and the well-known bars in the F sharp Impromptu:



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In the earliest works of Wagner—'The Fairies' and 'Rienzi'—many appalling crudities might be found, but when that great man achieved his full education he moved in his bewildering path with a polished ease and certainty that are the envy and despair of minor musicians. But on the other hand, Berlioz, who, by the scribes, is generally ranked among the gods, has hardly left a work that is not disfigured by grammatical solecisms, not to say barbarisms. Take, for example, the opening melody of his 'Harold in Italy.' It is reproduced from an earlier work, the Overture to 'Rob Roy,' so he must have been proud of it. Was ever a melody worse harmonised in this world? Or take that violin piece which he wrote for Paganini. Its crudity would shame an amateur. Yet this man could do work which is esteemed really great by numbers of good judges. Then there is Strauss. But no! Say nothing but what is good of the *living* is my motto. The musical technique of to-day is such a tremendous thing that composers are beginning to despise the fastidious care with which their ancestors resolved their timid discords. Such blemishes as I have here pointed out must have cost their authors many a pang, if they noticed them, but the modern musician will esteem them as beauties. I only say they prove that all composers are fallible human beings.

Occasional Notes.

Sir Edward Elgar, at a recent function held at Aberdeen, gave utterance to some weighty words on the support of music by municipalities. In the course of his remarks he said: 'The future of music in this country is, it seems to me, in a rather—I will not say crucial—but peculiar condition. I do not think that among those persons who are able to pay liberally for music, a love of music has grown very much in the last few years, except in proportion to the increase of population, but among those who are not able to pay for luxuries the love of good choral music and good orchestral music has grown by leaps and bounds. That, of course is a source of the greatest gratification to all who really believe in the value of the highest kind of music, with its soothing, elevating and beneficent influences. If I were able to state that some one had founded a hundred scholarships in one of the large academies, that statement would be greeted with the greatest enthusiasm: I do not know why. Generosity is always applauded, and we do not usually stop to question its wisdom, but if we educate young people to be first-class players—and our English orchestral players are second to none—what is to become of them afterwards? Are all these young people going to teach? Has it ever struck you that we are giving the world, or at least these islands, hundreds of good orchestral players? . . . I would like you to think seriously whether the humanising sphere of music could not be enlarged by municipal aid—by assisting choral societies and orchestras from the rates.'

Speaking of the need of larger concert-rooms Sir Edward went on to say: 'At the recent Newcastle Festival was one of the finest choirs I ever heard, and the people were enthusiastic. They had one of the finest orchestras from London and the best soloists. But they had not a proper room. The Town Hall was not large enough, so with a great deal of ingenuity one of the theatres was converted into a concert hall, but acoustically was not at all satisfactory. Newcastle is a large city, and I am very proud to have been associated with its festival. The results were splendid, except as regards the acoustics. At Düsseldorf on the Rhine there is a magnificent hall, unequalled in London, with all the requirements of cloak-rooms and a restaurant, and the whole thing belongs to the town. The orchestra is also a municipal one. Düsseldorf is not a very beautiful town, but many people go to reside there simply on account of the music; the town looks upon that orchestra as a valuable asset, and the municipality takes the responsibility of any loss which may arise. . . . We ought to bring the best music to the people who are least able to pay for it. The choral movement of this country is not only educating chorists, but is doing a very great work which is often overlooked—it is educating listeners. In this way it is a larger factor in the development of music than has ever before existed, and by its influence multitudes hitherto not in touch with music are led to appreciate it and to distinguish the good from the bad. The time is coming when all towns must be able to give the people the good music they want. Under existing circumstances it too often is a matter of very special enterprise to get up a well-equipped performance of a large work. This should not be; larger halls are necessary, and sooner or later municipal aid is bound to be given.'

The preliminary programme of the Leeds Musical Festival is as follows:—Mendelssohn's 'Elijah,' a new work by Vaughan Williams for solo voices and chorus, the 'German Requiem' (Brahms), the 'Ode on St. Cecilia's Day' (Handel), the 'Wellington Ode' (Sir Charles Stanford), 'The Blessed Damozel' (Debussy), and 'The Passion according to St. Matthew' (Bach). The principals will include Miss Agnes Nicholls, Madame Clara Butt, Madame Ada Crossley, and Messrs. Walter Hyde, William Green, Gervase Elwes, Kennerley Rumford, Plunket Greene, and Robert Radford. Sir Charles Stanford will again conduct.

Opening quite casually the other day a volume of the *Musical Standard* for 1864, our eye was attracted by the following lines: 'It is an admirable idea, this recital of operatic works, which seems to have originated in the feeling that thousands may participate in the enjoyment of such performances who have neither the opportunity nor, perhaps, the inclination to visit the theatre.' Here we find expression given to the almost universal attitude of our country towards opera. Opera, to the English, has always meant music *plus* the insignificant adjuncts of words, scenery, and dresses. Pursuing the course of this article we find about a column of close technical criticism (far more technical and earnest than would be tolerated nowadays) upon the opera thus being 'recited,' of which we will quote the principal sentences. The absence of vocal melody is deplored. 'In vain,' says the critic, 'does the ear take hold of some promising phrase, fancying that at last a passage is coming of sufficient continuity to entitle it to be called an air—illusory hope! The clarinet, the oboe,

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Occasional Notes.

Sir Edward Elgar, at a recent function held at Aberdeen, gave utterance to some weighty words on the support of music by municipalities. In the course of his remarks he said: 'The future of music in this country is, it seems to me, in a rather—I will not say crucial—but peculiar condition. I do not think that among those persons who are able to pay liberally for music, a love of music has grown very much in the last few years, except in proportion to the increase of population, but among those who are not able to pay for luxuries the love of good choral music and good orchestral music has grown by leaps and bounds. That, of course is a source of the greatest gratification to all who really believe in the value of the highest kind of music, with its soothing, elevating and beneficent influences. If I were able to state that some one had founded a hundred scholarships in one of the large academies, that statement would be greeted with the greatest enthusiasm: I do not know why. Generosity is always applauded, and we do not usually stop to question its wisdom, but if we educate young people to be first-class players—and our English orchestral players are second to none—what is to become of them afterwards? Are all these young people going to teach? Has it ever struck you that we are giving the world, or at least these islands, hundreds of good orchestral players? . . . I would like you to think seriously whether the humanising sphere of music could not be enlarged by municipal aid—by assisting choral societies and orchestras from the rates.'

Speaking of the need of larger concert-rooms Sir Edward went on to say: 'At the recent Newcastle Festival was one of the finest choirs I ever heard, and the people were enthusiastic. They had one of the finest orchestras from London and the best soloists. But they had not a proper room. The Town Hall was not large enough, so with a great deal of ingenuity one of the theatres was converted into a concert hall, but acoustically was not at all satisfactory. Newcastle is a large city, and I am very proud to have been associated with its festival. The results were splendid, except as regards the acoustics. At Düsseldorf on the Rhine there is a magnificent hall, unequalled in London, with all the requirements of cloak-rooms and a restaurant, and the whole thing belongs to the town. The orchestra is also a municipal one. Düsseldorf is not a very beautiful town, but many people go to reside there simply on account of the music; the town looks upon that orchestra as a valuable asset, and the municipality takes the responsibility of any loss which may arise. . . . We ought to bring the best music to the people who are least able to pay for it. The choral movement of this country is not only educating chorists, but is doing a very great work which is often overlooked—it is educating listeners. In this way it is a larger factor in the development of music than has ever before existed, and by its influence multitudes hitherto not in touch with music are led to appreciate it and to distinguish the good from the bad. The time is coming when all towns must be able to give the people the good music they want. Under existing circumstances it too often is a matter of very special enterprise to get up a well-equipped performance of a large work. This should not be; larger halls are necessary, and sooner or later municipal aid is bound to be given.'

The preliminary programme of the Leeds Musical Festival is as follows:—Mendelssohn's 'Elijah,' a new work by Vaughan Williams for solo voices and chorus, the 'German Requiem' (Brahms), the 'Ode on St. Cecilia's Day' (Handel), the 'Wellington Ode' (Sir Charles Stanford), 'The Blessed Damozel' (Debussy), and 'The Passion according to St. Matthew' (Bach). The principals will include Miss Agnes Nicholls, Madame Clara Butt, Madame Ada Crossley, and Messrs. Walter Hyde, William Green, Gervase Elwes, Kennerley Rumford, Plunket Greene, and Robert Radford. Sir Charles Stanford will again conduct.

Opening quite casually the other day a volume of the *Musical Standard* for 1864, our eye was attracted by the following lines: 'It is an admirable idea, this recital of operatic works, which seems to have originated in the feeling that thousands may participate in the enjoyment of such performances who have neither the opportunity nor, perhaps, the inclination to visit the theatre.' Here we find expression given to the almost universal attitude of our country towards opera. Opera, to the English, has always meant music *plus* the insignificant adjuncts of words, scenery, and dresses. Pursuing the course of this article we find about a column of close technical criticism (far more technical and earnest than would be tolerated nowadays) upon the opera thus being 'recited,' of which we will quote the principal sentences. The absence of vocal melody is deplored. 'In vain,' says the critic, 'does the ear take hold of some promising phrase, fancying that at last a passage is coming of sufficient continuity to entitle it to be called an air—illusory hope! The clarinet, the oboe,

or some one of the strings, the horn—aye, even the drum—will wrest it from the singer, who positively maintains throughout an unequal struggle with a never-tiring and generally triumphant instrumentation. Now, for ourselves, we are not amongst those who set the author down as one upon whom the sun of tune never shines; we recognise a redundancy of exquisite snatches, capable of amplification, in the accompaniments, and only regret that, from some (we must call it) unfortunate predilection, he has not bestowed equal beauties upon the human agent. Now, will any of our readers venture a guess as to the name of the work thus earnestly and soberly criticised? 'Tristan'—'Die Meistersinger'—what? This was Gounod's 'Faust'! In defence of the critic it may be pointed out that an almost identical criticism of Mozart's 'Il Don Giovanni' was given after the first performance of that opera in Vienna in 1788.

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The result of the triennial prize competition organized by the Madrigal Society was announced at the meeting of that Society on December 16. Twenty-three compositions had been sent in, and the awards of the judges, Sir Frederick Bridge, Sir George Martin, and Dr. G. F. Huntley, were as follows: The Molineux Prize of £10, with the Society's medal, to Mr. C. E. Miller, F.R.C.O., Highfield, Caversham. The Society's Prize of £5 divided between Dr. Alfred King, Brighton, and Dr. W. E. Thomas, Auckland, New Zealand. The amount was supplemented with a further £5 by Mr. C. T. D. Crews, President of the Society, so that each of the gentlemen named will receive £5.

The Lincoln Triennial Festival will be held on June 8 and 9, 1910. The opening performance will take place on Wednesday evening, June 8, with a miscellaneous concert in the Corn Exchange. On the following day there will be festival services at the cathedral. In the afternoon Elgar's 'Dream of Gerontius,' conducted by the composer, and the Symphony (No. 2) in D major of Brahms will be performed, and in the evening Sir Charles Stanford's 'Stabat Mater,' Dr. G. J. Bennett's Easter Hymn, and the 'Hymn of Praise' will be given. The principal vocalists will be Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Francis Harford. The London Symphony Orchestra will assist, and the choir will consist of the Lincoln Cathedral Choir, with contingents from Lincoln, Grimsby, Hull and Nottingham.

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This was also carried unanimously, having been proposed by Dr. Alan Gray and seconded by Dr. Davan Wetton. The third resolution, 'That it be understood that the basis on which the League rests is an appeal to organists in the United Kingdom to contribute once a year, if possible, to its funds, by giving an organ recital, concert, lecture, or appropriate entertainment, the proceeds of which, after expenses have been deducted, shall be transmitted to the committee of the League,' was proposed by Dr. Buck, seconded by Dr. Harding, and carried unanimously. The fourth resolution dealt with the composition of the Governing Committee. It was proposed by Dr. J. C. Bridge and seconded by Mr. Wharton Wells that it should consist of the organists of St. Paul's Cathedral and of Westminster Abbey; of the Chapel Royal, St. James's; of St. George's, Windsor; of St. Saviour's, Southwark; of the Westminster Roman Catholic Cathedral; of Canterbury Cathedral and York Minster; of a representative organist of a notable London church; of one municipal organist; of three or more organists of Nonconformist bodies; of the President, Hon. Secretary, and Registrar of the Royal College of Organists; of the President and Hon. Secretary of the Union of Graduates in Music; of the Master of the Musicians' Company; and of the Treasurer of the Royal Society of Musicians, with power to add to their number. Having been discussed, this also was carried unanimously.

It was then proposed by Mr. J. T. Field, seconded by Dr. Alderson, and carried *nem. con.*, that Sir Frederick Bridge be requested to accept the office of president, and that Mr. Thomas Shindler, Registrar of the R.C.O., continue to act as secretary.

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We need hardly add that this excellent scheme has our most cordial wishes for its success, and that these will undoubtedly be shared by all who appreciate the organist and his work.

ADVENT SERVICES.

SPOHR'S 'LAST JUDGMENT.'

The solemnity of Advent was again impressed upon a large congregation at St. Paul's Cathedral on December 7, when a deeply convincing rendering of the above work was secured by Sir George Martin, who conducted. The service was preceded by his setting of the 'De profundis.' Mr. Charles Macpherson was at the organ, and there was a full orchestra.

A performance was also given at St. Mary Abbots, Kensington, on Sunday, December 12, and the solemn traditions of the work were worthily upheld by the fine choir of the church. The solos were undertaken by Master Edwards and Messrs. Ginger, Pearce, Toy, Burgess and Lewis. Messrs. Pardon, Jeffreys and Frame assisted in the quartets. Mr. Henry R. Bird was at the organ, which was supplemented by drums played by Mr. Goodwin. Mr. W. G. Ross proved an efficient conductor. It is much to be regretted that the lack of financial support by the congregation should lead to the discontinuance of the orchestral services which have been such a feature of the church.

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St. Mary's Cathedral, Glasgow, on December 17, conductor, Mr. G. T. Pattman.
Boston Parish Church, on December 10, conductor, Mr. G. H. Gregory.
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The above work was given at Leeds Parish Church on December 3, under Dr. Bairstow's direction; on December 8 at Ripon Cathedral, under the conductorship of Mr. C. H. Moody, and at St. John's Church, Upper St. Leonard's, on December 8, under Mr. Leonard O'Connor's direction.

At Brixton Church, on Sunday, December 5, an excellent performance of Elgar's 'Light of Life' was given under the conductorship of Mr. Douglas Redman. There was a full orchestra, and the choral portions were sustained by the Brixton Oratorio Choir, numbering 120 voices. The soloists were Misses Ida Kahn and Alice Stroud, and Messrs. John Bardsley and T. Howell. Mr. F. Weist-Hill was principal first violin, and Mr. Welton Hickin rendered excellent service as organist. An address was given by the vicar, the Rev. A. J. Waldron.

On Thursday, December 16, at St. John's Church, Ryde, Isle of Wight, Haydn's 'Creation' was sung by the Oratorio Choir. The soloists were Mrs. G. W. Fellows and Messrs. William Burt and Wallace Wheeler. Mr. W. Brennand Smith presided at the organ.

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In memory of the late Major-General Sir Henry Trotter, G.C.V.O., Grenadier Guards, who died in 1905, his widow, the Hon. Lady Trotter, has presented an organ for the chapel, which, on December 15, was formally dedicated with a short service, conducted by the Rev. Dr. Hackett and the Rev. R. L. White, Chaplains to the Forces. An organ recital was afterwards given by Dr. W. G. Alcock, who succeeded in interesting a crowded congregation, although the resources of the instrument were necessarily limited. The organ, built by the Positive Organ Company, consists of one manual and four speaking stops, an octave-coupler, and the very ingenious melodic arrangement by which, at will, the top note of any chord acts upon a stop of more pronounced tone. This principle is also applied to the lowest note, when the 16-ft. bass is supplied. There are no pedals. The following was the programme, which effectively demonstrated the capabilities of the organ:

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movement, which is entitled 'Ballade,' the preponderating mood of the whole is one of geniality. Moreover, the music for both instruments is laid out with a view to avoiding the sombre hue so often associated with violoncello works.

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[Sir Isaac Pitman & Sons, Ltd.]

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Memorandum on the pitch of Army Bands. By D. J. Blaikley.

[Boosey & Co.]

This exceedingly interesting and valuable little pamphlet has been circulated by order of the Army Council to Army Bands. The object of the author is to give concise information as to some of the conditions which affect the pitch of wind instruments, causing them to vary from an accepted or authorized standard. The influence of temperature is clearly and fully traced, and methods of obviating the difficulties that thus arise are described. The latest regulation standard pitch (which is known as 'Kneller Hall pitch') is 479.3 vibrations at 60° Fahrenheit for B flat, corresponding with 452.4 for A and 538 for C at the same temperature. The pamphlet concludes with some useful general hints on the care of brass and wood instruments.

MUSIC FOR VIOLIN AND PIANOFORTE.

Arioso. Gavotte and Musette. Composed by J. D. Davis.
Chanson de Mai. Chanson d'Octobre. Composed by Alfred Pratt.

[Novello & Co., Ltd.]

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'FALLEN FAIRIES.'

NEW GILBERT-GERMAN OPERA.

This eagerly expected opera was produced at the Savoy Theatre on December 17. The idea of the libretto is based upon an earlier drama, 'The wicked world.' It is in two acts, but there is one scene throughout. The fairies live in a cloud, and are at first very happy and incredibly innocent. It appears that every one of them has a human counterpart on earth, which at the fairies' command can be summoned to cloudland. When some of the male sex are thus transported, the fairies learn what love and its frequent attendant, jealousy, mean. Although much is said in praise of mortal love, in the end the counterparts are all dismissed to earth and the fairies resume the jejune monotony of their former existence. Notwithstanding the piquancy, wit, and occasional sincere emotionalism of many of the lyrics, the play as such drags rather wearisomely. Mr. Edward German's dainty, melodious, and lucid music provides the main interest, and this result is achieved in spite of the restriction of the choruses to female voices, and Sir William Gilbert's barring of tenor solos. The few male singing characters are therefore all bass or baritone. The cast of the chief characters is as follows:

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Miss McIntosh displays great vocal and dramatic power, and all the other artists named are successful. Mr. Workman, as may be expected, makes the most of the humour in his part. The dances, and the music with which they are associated, are very welcome. The mounting of the piece is on the usual Savoy scale, and the orchestra is efficient and never overpowering. Mr. German conducted the premier performance, and is now succeeded by Mr. Hamish McCunn.

Memorandum on the pitch of Army Bands. By D. J. Blaikley.

[Boosey & Co.]

This exceedingly interesting and valuable little pamphlet has been circulated by order of the Army Council to Army Bands. The object of the author is to give concise information as to some of the conditions which affect the pitch of wind instruments, causing them to vary from an accepted or authorized standard. The influence of temperature is clearly and fully traced, and methods of obviating the difficulties that thus arise are described. The latest regulation standard pitch (which is known as 'Kneller Hall pitch') is 479.3 vibrations at 60° Fahrenheit for B flat, corresponding with 452.4 for A and 538 for C at the same temperature. The pamphlet concludes with some useful general hints on the care of brass and wood instruments.

MUSIC FOR VIOLIN AND PIANOFORTE.

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ROYAL CHORAL SOCIETY.

At the second concert of the season, which took place at the Albert Hall on December 2, Mr. Coleridge-Taylor's 'Hiawatha' was performed to the satisfaction of a large audience. The singers understood the nature of their task and gave a bright and straightforward interpretation of the melodious and gratefully-written choruses. In the more dramatic sections impressive effects were secured by virtue of the numerical strength of the choir. The solo portions were capably executed by Madame Mary Conly, Mr. Alfred Heather and Mr. Dalton Baker. Sir Frederick Bridge and Mr. H. L. Balfour ably carried out the duties of conductor and organist.

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The two concerts given by the Philharmonic Society on November 25 and December 8 were directed by Herr Bruno Walter, the Viennese conductor, who made his first appearance in England last summer under the auspices of the Society. The programmes enabled him to express the breadth of his sympathies. At his first concert he gave sound readings of Beethoven's 'Eroica' Symphony, and of Dr. Richard Strauss's 'Till Eulenspiegel,' and at the second he presented a thoughtful and appreciative interpretation of the 'Pathetic' Symphony of Tchaikovsky. Madame Alice Verlet (vocalist) and Mr. Harold Bauer (pianist) were the soloists at the November concert, and Miss Kathleen Parlow (violinist) at the December concert. Works by Miss Ethel Smyth were heard at both concerts. At the former, her Overture to 'The Wreckers' made a deep impression. At the latter, her songs 'Chrysis' and 'Anacreontic Ode,' written with orchestral accompaniment, were sung by Mr. Frederic Austin, and were conducted by herself with all success.

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On the instigation of the village blacksmith he is bound and gagged. The blacksmith's daughter is the only one who has a good word to say for the supposed devil, and, for her trouble, she is threatened with punishment as a witch. The arrival of a member of the Duke's household puts matters straight and brings about a change in the attitude of the misguided villagers. The Duke loses no time in departing from the place, and quits it after having made acknowledgment of the perceptiveness of the blacksmith's daughter.

Mr. Gatty's musical treatment of this slight story shows great power. The amount of resource he has at his command is exceptional. His point of view is fresh, his ideas original, and his orchestral expression of them masterly. Though it is but a short work and much, too much, in fact, is crowded into a small space, the mind behind it all is of no common kind. It reveals an unusual gift of description. The touch is always sure, and the human element is not wanting. Gatty is the Elgar of the British serious music-drama, and with increased opportunities, carrying with them increased experience of the point to which emphasis should go to be effective, he will be able to produce works that will make a reputation. The opera is not easy of performance, but everyone concerned did their best. There can be nothing but praise for the efforts of Miss Raymonde Amy, Mr. Seth Hughes, Mr. Magrath and Mr. Charles Moorhouse, who took the chief parts, and for Mr. Richard Eckhold, who conducted: while Mr. Manners may congratulate himself on having introduced to the world one of the most gifted of native operatic composers.

THE PATRON'S FUND CONCERT.

Six works were submitted to public approval at the chamber concert of the Royal College of Music Patron's Fund, given at Bechstein Hall on December 13. The general level was not high in point of originality, and served to bring into greater prominence the two works which alone seemed to justify their production. These were composed by Mr. Ernest Austin and Mr. E. Douglas Tayler respectively. Mr. Austin's work, written in 1902, is a sextet for pianoforte, two violins, violoncello, clarinet and horn, entitled a 'Music Poem.' Considerable originality of thought is shown, and a decided sense of colour appropriate to the instruments employed. Mr. Douglas Tayler's work is a 'Phantasie' trio for pianoforte, violin and violoncello, which derives its interest from the directness of its style and the legitimacy of its expression. Songs were provided by Mr. Felix White, whose work is ingenious but unvocal; Mr. G. Molyneux Palmer, whose 'Sutherland' song-cycle reveals individuality and a command of vocal expression, although the length of the verses put something of a strain upon his resources but could not disguise his ability; and Mr. York Bowen, whose vocal writings have many pleasing passages, but leave no doubt that his favourite composer at the moment is M. Claude Debussy. A String quartet by Mr. Percy E. Fletcher has the great recommendation of being tuneful, but it is somewhat lacking in individuality. Mr. Ioan Lloyd-Powell appeared as a performer, and played some pianoforte pieces with distinction. The executants included the English String Quartet, and Miss Marie Wadia, Messrs. Spencer Thomas and Jamieson Dodds as vocalists. The first and last put forward efforts of much promise. The performance of Mr. Ernest Austin's Sextet left a good deal to be desired.

WORSHIPFUL COMPANY OF MUSICIANS.

MILITARY MUSIC COMPETITIONS.

The invitation extended by the Worshipful Company of Musicians to those who wished to hear the compositions for military bands, to which the Company has awarded prizes, was readily accepted on December 6, when a numerous audience listened to the excellent performance given by the band of the Grenadier Guards at Stationers' Hall. All the five pieces to which prizes have been awarded were heard in the course of the evening. The first prize of fifty guineas was given to Mr. Percy E. Fletcher for a Suite entitled 'Rustic Scenes.' It has a characteristic old-world flavour,

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INCORPORATED SOCIETY OF MUSICIANS.

The members of the London Section of the Incorporated Society of Musicians devoted the evening of December 11 to a special programme of music by native composers, given at Queen's (Small) Hall. Two entirely new works were heard. One was a String Quartet in C minor, composed by Mr. J. B. McEwen, with the customary wealth of device that has always distinguished his work, and with a full grasp of his material only lessened by a tendency to relapse into the least desirable characteristic of Continental music of the new school. The other novelty was a Suite for pianoforte written and played by Mr. York Bowen. The third movement proved the most individual; the remainder flatters M. Debussy somewhat indiscreetly. Songs by Lewis Carey and Mr. J. F. Barnett were sung by Miss Lucie Johnstone. Mrs. Tobias Matthay gave recitations to Mr. Stanley Hawley's music, and Miss Grainger Kerr sang a group of songs by members of the younger British school.

ROYAL ACADEMY OF MUSIC.

REVIVAL OF 'COLOMBA.'

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On December 13 the Dramatic Class, directed by Mr. Richard Temple, performed Sir W. S. Gilbert's 'The Palace of Truth' and Jerome K. Jerome's 'Barbara.'

The orchestral concert was given at Queen's Hall on December 14, under the direction of Sir Alexander Mackenzie. The works by students performed on this occasion were an Elegy and Waltz Intermezzo from a

On the instigation of the village blacksmith he is bound and gagged. The blacksmith's daughter is the only one who has a good word to say for the supposed devil, and, for her trouble, she is threatened with punishment as a witch. The arrival of a member of the Duke's household puts matters straight and brings about a change in the attitude of the misguided villagers. The Duke loses no time in departing from the place, and quits it after having made acknowledgment of the perceptiveness of the blacksmith's daughter.

Mr. Gatty's musical treatment of this slight story shows great power. The amount of resource he has at his command is exceptional. His point of view is fresh, his ideas original, and his orchestral expression of them masterly. Though it is but a short work and much, too much, in fact, is crowded into a small space, the mind behind it all is of no common kind. It reveals an unusual gift of description. The touch is always sure, and the human element is not wanting. Gatty is the Elgar of the British serious music-drama, and with increased opportunities, carrying with them increased experience of the point to which emphasis should go to be effective, he will be able to produce works that will make a reputation. The opera is not easy of performance, but everyone concerned did their best. There can be nothing but praise for the efforts of Miss Raymonde Amy, Mr. Seth Hughes, Mr. Magrath and Mr. Charles Moorhouse, who took the chief parts, and for Mr. Richard Eckhold, who conducted: while Mr. Manners may congratulate himself on having introduced to the world one of the most gifted of native operatic composers.

THE PATRON'S FUND CONCERT.

Six works were submitted to public approval at the chamber concert of the Royal College of Music Patron's Fund, given at Bechstein Hall on December 13. The general level was not high in point of originality, and served to bring into greater prominence the two works which alone seemed to justify their production. These were composed by Mr. Ernest Austin and Mr. E. Douglas Tayler respectively. Mr. Austin's work, written in 1902, is a sextet for pianoforte, two violins, violoncello, clarinet and horn, entitled a 'Music Poem.' Considerable originality of thought is shown, and a decided sense of colour appropriate to the instruments employed. Mr. Douglas Tayler's work is a 'Phantasie' trio for pianoforte, violin and violoncello, which derives its interest from the directness of its style and the legitimacy of its expression. Songs were provided by Mr. Felix White, whose work is ingenious but unvocal; Mr. G. Molyneux Palmer, whose 'Sutherland' song-cycle reveals individuality and a command of vocal expression, although the length of the verses put something of a strain upon his resources but could not disguise his ability; and Mr. York Bowen, whose vocal writings have many pleasing passages, but leave no doubt that his favourite composer at the moment is M. Claude Debussy. A String quartet by Mr. Percy E. Fletcher has the great recommendation of being tuneful, but it is somewhat lacking in individuality. Mr. Ioan Lloyd-Powell appeared as a performer, and played some pianoforte pieces with distinction. The executants included the English String Quartet, and Miss Marie Wadia, Messrs. Spencer Thomas and Jamieson Dodds as vocalists. The first and last put forward efforts of much promise. The performance of Mr. Ernest Austin's Sextet left a good deal to be desired.

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The latest representation of Beethoven on the stage was made by Sir Herbert Beerbohm Tree, who on November 25, at His Majesty's Theatre, produced a translation by Mr. Louis N. Parker of M. René Fauchois's play. The piece has had a successful run in Paris. The most justice to the character of the composer was done in this play by the music that accompanies it. A large selection was made, which included extracts from all the nine Symphonies to accompany their embodiment on the stage as witnesses to Beethoven's immortality. The author of the piece did not altogether succeed in avoiding a coarsening of Beethoven's nature or in preserving one's ideals of the personality of the greatest composer the world has yet seen. The musical scheme that illustrated the play had the double value of being both representative and well performed. Mr. Landon Ronald was called in as musical adviser for the occasion, and directed the first performance. The arranging of the music for orchestra, where necessary, was done by the musical director of the theatre, Mr. Adolph Schmidt. The plan pursued made use of the 'Moonlight' sonata, which provided an effective accompaniment to part of the action, although there may be some who saw vandalism in the arrangement of a pianoforte work for orchestra. The songs 'An die ferne Geliebte' and 'Adelaide' were utilised. The 'Leonora' overture No. 3, was played at the beginning, and after the first act a movement of the C minor Symphony, whose lightning conception was shown on the stage, was performed. An increased orchestra was employed, and all possible care was taken in the performance. The interest in the composer was extended beyond the stage and orchestra by an exhibition, in the vestibule, of some of the Philharmonic Society's relics.

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London Concerts.

AMATEUR ORCHESTRAS.

The bold experiment essayed by the members of the Stock Exchange Orchestral and Choral Society of including the second Symphony of Brahms in the programme of their concert of December 10, was fully justified. The performance, given under the direction of Mr. Allen Gill, was well-sustained and tuneful, and served to testify to the high state of efficiency to which these amateur players have been brought by their new conductor. Paganini's Violin concerto in D was played by Miss Kathleen Parlow, and the male-voice choir which forms part of the Society sang effectively under the guidance of Mr. Munro Davison.

The Royal Amateur Orchestral Society, whose playing, under the direction of Mr. Arthur W. Payne, continues to approach the highest standards, gave a smoking concert at Queen's Hall on December 15. The orchestral numbers consisted of small works of light character. Miss Clara Butterworth secured a notable success with Elisabeth's Prayer from 'Tannhäuser,' and songs by Mr. Montague Phillips. Vocal solos were contributed by Mr. Harry Dearth and violoncello solos by Miss May Mukle.

The Strolling Players' Orchestral Society gave a concert on December 9, under the direction of Mr. Joseph Ivimey. The programme included a feature of interest in the 'Suite Venitienne' by Mr. W. H. Reed. The soloists were Miss Mary Grey and Miss Clara Evelyn (vocalists) and M. Léon Sametini, who played Wieniawski's D minor Violin concerto.

MR. ERNEST AUSTIN'S COMPOSITIONS.

The very sensible step of giving a concert of his own compositions was taken by Mr. Ernest Austin on November 26, when, at St. James's Hall, he brought forward some thirty of his own works for voice and pianoforte. The majority of them have been published, so that the occasion was frankly a display of marketable wares. There was some of the monotony inevitable to a programme made up of the efforts of one mind, but the variety of thought represented was remarkable. Mr. Austin's compositions both for voice and pianoforte have qualities that should recommend them to the musical public. They are modern in style, but they possess those features, so essential to all music, which establish a common interest between composer and audience. The greater variety was found in the songs. These represent many phases of thought, for they are all expressed in poetic fashion even when, as was the case with several, they are settings of prose. There is a strong appeal in the ballad 'Love's uncertainty,' and a good example of short song is provided by 'Sweet night.' There is something of the character of folk-song in 'At Eventide' and 'The Log-seller's song.' 'The Shepherd's song,' and particularly 'A song to Myra,' possess the tunefulness and the imagination which should cause them to win widespread approval. The exponents of Mr. Austin's efforts were Miss Gleeson-White, Miss Grainger-Kerr, Mr. William Higley and Mr. Frederic Austin for the songs; Mr. Ernest Lees for the attractive tone-sonnets for pianoforte; and Mr. Harold Brooke as an accompanist of uncommon insight and sympathy.

CHAMBER MUSIC.

The excellent series of chamber concerts given by Madame Beatrice Langley and Miss May Mukle in various private houses in London, continue to provide musical fare of unusual interest. The programmes occasionally revive old music of merit, but more often their tone is modern. At the fourth concert of the present series, given on November 30, a Pianoforte trio by Mr. Ernest Austin and a Pianoforte quartet by Chausson received their second performances in London. Mr. Percy Grainger's setting for String quartet of

the Irish reels 'Molly on the shore' and 'Temple Hill,' both from the Petri collection, was the feature of the fifth concert, which took place on December 9. On the same occasion M. Gabriel Fauré's beautiful, and happily not unfamiliar, Pianoforte quartet in G minor was performed. The sixth concert took place on December 16, when Mr. T. F. Dunhill's Variations on an original theme for violoncello and pianoforte were performed.

A series of concerts was given on November 23, 26, and 30, by the Flonzaley Quartet, who displayed high proficiency in the performance of familiar works.—On November 29 the Solly String Quartet, whose members are of the gentler sex, brought forward a programme composed of works by Albert Roussel, Maurice Ravel, and Max Reger.

Concerts of chamber music were given by Madame Lily Henkel in conjunction with various performers, at Steinway Hall, on November 23 and December 4, when attention was given in turn to French and Russian music. The French works included an attractive Pianoforte quartet in A minor by Ernest Chausson, and the C minor Quartet by M. Gabriel Fauré, played with complete understanding by the concert-giver and Madame Beatrice Langley (violin), Miss Cecilia Gates (viola), and Miss May Mukle (violoncello). French songs and duets were sung with admirable unanimity and expression by Miss Hilda de Angelis and Miss Groscholz. The Russian programme was headed by a Trio for pianoforte and strings by Gretchaninow, new to England, which possessed features of good workmanship.

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PIANOFORTE RECITALS.

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AMATEUR ORCHESTRAS.

The bold experiment essayed by the members of the Stock Exchange Orchestral and Choral Society of including the second Symphony of Brahms in the programme of their concert of December 10, was fully justified. The performance, given under the direction of Mr. Allen Gill, was well-sustained and tuneful, and served to testify to the high state of efficiency to which these amateur players have been brought by their new conductor. Paganini's Violin concerto in D was played by Miss Kathleen Parlow, and the male-voice choir which forms part of the Society sang effectively under the guidance of Mr. Munro Davison.

The Royal Amateur Orchestral Society, whose playing, under the direction of Mr. Arthur W. Payne, continues to approach the highest standards, gave a smoking concert at Queen's Hall on December 15. The orchestral numbers consisted of small works of light character. Miss Clara Butterworth secured a notable success with Elisabeth's Prayer from 'Tannhäuser,' and songs by Mr. Montague Phillips. Vocal solos were contributed by Mr. Harry Dearth and violoncello solos by Miss May Mukle.

The Strolling Players' Orchestral Society gave a concert on December 9, under the direction of Mr. Joseph Ivimey. The programme included a feature of interest in the 'Suite Venitienne' by Mr. W. H. Reed. The soloists were Miss Mary Grey and Miss Clara Evelyn (vocalists) and M. Léon Sametini, who played Wieniawski's D minor Violin concerto.

MR. ERNEST AUSTIN'S COMPOSITIONS.

The very sensible step of giving a concert of his own compositions was taken by Mr. Ernest Austin on November 26, when, at St. James's Hall, he brought forward some thirty of his own works for voice and pianoforte. The majority of them have been published, so that the occasion was frankly a display of marketable wares. There was some of the monotony inevitable to a programme made up of the efforts of one mind, but the variety of thought represented was remarkable. Mr. Austin's compositions both for voice and pianoforte have qualities that should recommend them to the musical public. They are modern in style, but they possess those features, so essential to all music, which establish a common interest between composer and audience. The greater variety was found in the songs. These represent many phases of thought, for they are all expressed in poetic fashion even when, as was the case with several, they are settings of prose. There is a strong appeal in the ballad 'Love's uncertainty,' and a good example of short song is provided by 'Sweet night.' There is something of the character of folk-song in 'At Eventide' and 'The Log-seller's song.' 'The Shepherd's song,' and particularly 'A song to Myra,' possess the tunefulness and the imagination which should cause them to win widespread approval. The exponents of Mr. Austin's efforts were Miss Gleeson-White, Miss Grainger-Kerr, Mr. William Higley and Mr. Frederic Austin for the songs; Mr. Ernest Lees for the attractive tone-sonnets for pianoforte; and Mr. Harold Brooke as an accompanist of uncommon insight and sympathy.

CHAMBER MUSIC.

The excellent series of chamber concerts given by Madame Beatrice Langley and Miss May Mukle in various private houses in London, continue to provide musical fare of unusual interest. The programmes occasionally revive old music of merit, but more often their tone is modern. At the fourth concert of the present series, given on November 30, a Pianoforte trio by Mr. Ernest Austin and a Pianoforte quartet by Chausson received their second performances in London. Mr. Percy Grainger's setting for String quartet of

the Irish reels 'Molly on the shore' and 'Temple Hill,' both from the Petri collection, was the feature of the fifth concert, which took place on December 9. On the same occasion M. Gabriel Fauré's beautiful, and happily not unfamiliar, Pianoforte quartet in G minor was performed. The sixth concert took place on December 16, when Mr. T. F. Dunhill's Variations on an original theme for violoncello and pianoforte were performed.

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Miss Evelyn Suart's bright and engaging methods were set forth at Bechstein Hall on December 11, in a programme that novelty the feature, unusual at a pianoforte recital, of two novelties by British composers. These were a Prelude from the 'Forest of Ariadne,' by Mr. H. Farjeon, and 'Ocean Sorcery' by H. V. Jervis-Read, both of which illustrated individual methods of profiting by modern examples. The most striking feature of the occasion was, however, the violin playing of Señor Joan de Mañen, who had not previously been heard in England. His performance of Mozart's D major Concerto was in every respect a memorable one.

VIOLIN RECITALS.

M. Mischa Elman, whose appearances this season have been brief, gave a farewell recital at Queen's Hall on December 1, before embarking on another American tour. His programme was notable for the contrasts it provided, and these were represented by the 'Symphonie Espagnole' of Lalo, and sonatas by Bach and Handel, as well as numerous short pieces. The broadening of his style, noted at his previous concert, was maintained, and the versatility of his genius was well indicated.—On December 6, at Steinway Hall, Miss Kristina Frey gave another recital of old violin music. She has clearly devoted herself to the subject as the outcome of a sympathy with it, and although her technical powers are not always equal to all the demands she makes upon them, the spirit of her interpretations of sonatas by Handel, Leclair, and Bach was most appreciative. Songs of the same period were sung by Mr. Robert Chignell, and Miss Rosel Stratton accompanied.—At Bechstein Hall, on December 7, M. Zacharewitsch brought to a hearing a vigorous Sonata for violin and pianoforte, by Miss M. E. Marshall, as well as a composition of his own, of considerable ingenuity, designated 'Moods.' Mr. Vernon Warner and Mr. York Bowen gave their assistance at the pianoforte.

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A recital of unusual character was given by Mr. Siegfried L. Wertheim at the Salle Erard on December 14. Mr. Wertheim, who is very well known as the principal viola player of the Queen's Hall Orchestra, carried out a programme of solo and concerted music for his instrument. It included a new Sonata by the Dutch composer Heer Von Bruckten Fock. It proved to be a thoughtful and well-devised work that carried conviction. Miss Marie Novello supplied the pianoforte part and also gave solos. Mr. Wertheim played a number of short pieces, including a new Serenade by Mr. W. K. Hamilton, and Miss Marjorie Tempest sang. The recital was of great value in illustrating the possibilities of the viola as a solo instrument in capable hands.

VOCAL RECITALS.

In making her first appearance in England, at Bechstein Hall on November 25, Madame Ida Reman succeeded in justifying her reputation as a lieder singer of the front rank. Her list of songs covered a wide range, and she showed equal sympathy with the many different types included. The quality of her voice is admirable and her use of it masterly. She gave a second recital on December 16 before a large and enthusiastic audience. On both occasions the programme included examples of the most modern schools of writing.

A promising début was made by Miss May Horton on December 6. Recitals were given by Miss Vere Cochran and Mr. Byndon-Ayres on December 7, and Miss Maggie Teyte on December 9. At the recital given by Mr. Hugo Heinz on December 13, he was assisted by a pupil, Mr. Morgan Kingston, who has only recently abandoned his occupation as a miner. He promises to achieve success as a vocalist, for he is endowed with a tenor voice of remarkable power, and possesses considerable musical ability.

Madame Le Mar, at her recital at Aeolian Hall on December 10, departed somewhat from her usual practice of singing modern songs by including several examples of Brahms in her programme. In conjunction with its other features, provided by a selection of the lieder of Max Reger and Hugo Wolf, the recital was perfectly successful in establishing the fact that Madame Le Mar has few equals among the vocalists of the day.

On December 8, Mr. Clifford Higgin's Blackpool Orpheus Glee Society (which is a different organization from the Glee and Madrigal Society) journeyed to the Queen's Hall to take part in the presentation of their conductor's new short oratorio, 'Calvary.' This work was first performed at Blackpool in 1908. Its subject-matter deals with the solemn closing scenes in the life of Christ, His Death and Resurrection. The music displays a melodious gift, but it cannot be said that it rises to the grave importance of its theme. Unless Mr. Higgin can greatly elevate his style, he will do better to turn his gifts to the setting of lighter subjects. The performance, under the composer's direction, was a fair one, the choir exhibiting good tone and attack. The Queen's Hall Orchestra supplied the accompaniments, and the soloists were: Mrs. Henry J. Wood, Miss Sarah Crook, Miss Ettie Rawlinson and Mr. Hamilton Harris. The last-named singer is a baritone new to us; he made a highly favourable impression. The remainder of the programme was made up of part-songs and vocal solos. The audience was a small one.

The Choral and Orchestral Society connected with the People's Palace, Mile-End (recently re-organized and now under the conductorship of Mr. Frank Idle), gave their first performance on Saturday, December 18, when Mendelssohn's 'Elijah' was performed. The choral singing was of a high order, many of the numbers being given with real dramatic power, while the orchestra rendered efficient service. The principal soloists were Miss Mabel Manson, Miss May Peters, Mr. Samuel Masters, and Mr. Dan Price.

Cowen's 'St. John's Eve' was performed by the choir and orchestra of the City of London College on November 25. The soloists were the Misses Ethel and Mary Williams, Mr. Alexander Tucker, and Mr. Herbert Tracey. The choruses were sung with much spontaneity and attention to expression. The band was led by Miss Maud Swepstone, and the accompanists were Miss Gertrude Smith and Mr. Russell Bonner. Mr. W. G. Rothery conducted.

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On December 11 the Alexandra Palace Choral and Orchestral Society performed 'Israel in Egypt,' under the direction of Mr. Allen Gill. The chorists, inspired by their usual enthusiasm for the music and for their conductor, maintained their own high standard of excellence. The 'Hailstone chorus' and 'The Lord is a Man of war,' the latter sung by the tenors and basses, were encored. The soloists were Miss Jenny Taggart, Miss Marion Perrott, Miss Maria Velland and Mr. Samuel Masters. It was gratifying to find that a large audience was present and that the performance received the appreciation that it deserved.

On November 27 the Crystal Palace Orchestral Society and Crystal Palace Choir gave a thoroughly enjoyable evening's entertainment in the form of a 'Bohemian' concert. The well-selected miscellaneous programme included a feature of interest in Félicien David's Symphonic ode 'The desert,' for soli, male chorus and orchestra. The work is characterized by 'Eastern colour' effects, whose quality must be mercifully judged, as they were practically the first of their kind. The music was attractive and picturesque, both in conception and scoring, and such as to appeal to both singers and players. The soloists were Mr. Harold Wilde (tenor) and Mr. Richard Temple (reciter). Elgar's choral suite 'From the Bavarian Highlands' was performed by the complete mixed-voice choir, whose singing was expressive and good in tone and unity. The orchestra was heard alone in the 'Meistersinger' overture and Tchaikovsky's 'Casse Noisette' suite.

Sir Edward Elgar's 'Dream of Gerontius' was performed by the Dulwich Philharmonic Society at the Crystal Palace on December 4, under the able conductorship of Mr. James Brown. The solo vocalists were Miss Maria Velland, Mr. Alfred Heather and Mr. John Prout. The work was preceded by the same composer's 'Sursum corda' for strings, brass and organ. The latter instrument was in the hands of Mr. Martin Klickmann. Both choir and orchestra fully maintained their high reputation, and the oratorio again created a profound impression.

The South London Musical Society opened their season in the Surrey Masonic Hall on November 29 with a performance of Hubert Bath's cantata 'The wedding of Shon Maclean' and a selection from Gounod's 'Faust.' These works were efficiently rendered by the well-trained choir, assisted by an excellent orchestra (led by Mr. T. E. Gatehouse), reflecting much credit on the conductor, Mr. L. C. Venables. The solo vocalists were Miss Mary Lund, Miss Lilian Tooley, Mr. Frank Webster and Mr. Herbert Tracey.

The Harringay Glee and Choral Society and Orchestra gave a concert in the Northern Polytechnic on December 1, when the principal feature of the programme was Cowen's 'St. John's Eve.' Mr. Harry E. King, the conductor, is to be congratulated on the excellent results he obtained, both choir and orchestra giving evidence of very careful training. The solo vocalists were Miss Sarah Dawson, Miss Maggie Law, Mr. Stanley Ridout and Mr. Adolf Fowler. Miss Annie Camm was an able accompanist.

A performance of Elgar's 'King Olaf' was given at the Public Hall, Manor Place, under the auspices of the Southwark Borough Council, on December 2. The choir—largely recruited from the L.C.C. Evening Continuation Schools—gave a thoroughly intelligent rendering of the choral numbers, and were ably supported by an efficient orchestra. The soloists were Miss Ethel Wood, Mr. Gwilym Richards, and Mr. Frederick Banks. Mr. J. Nettleton Taylor conducted. The work was enthusiastically received by a large audience, and inquiries were at once made for a

repetition of the cantata. The prices of admission were 1s., 6d., and 3d. The Southwark Borough Council are to be congratulated upon their successful effort to popularise good music.

At the Hither Green Choral and Orchestral Society's concert on December 4, under the direction of Mr. E. Stanley Roper, the principal works performed were Sir Frederick Bridge's 'Cradle of Christ' and Hiller's 'Song of victory,' which were excellently interpreted. The solos were undertaken by Master Leslie Battensby and Mr. Bertram Mills. The other soloists were Mr. Philip Lewis (violin) and Miss Grace Maxted (harp).

The East Finchley and Muswell Hill Musical Society gave a concert on December 9 at East Finchley, when Sullivan's 'Golden legend' was excellently performed under the conductorship of Mr. George R. Ceiley. The choir sang with much intelligence and spirit, and were ably supported by an efficient orchestra, led by Mr. Frank Greenfield, and augmented for the occasion. The solo vocalists were Miss Euneta Truscott, Miss Grace Ivell, Mr. James Davis and Mr. William Bart.

The programme of the Orpheus Choral Society's concert, given at Portman Rooms on December 9, included MacCunn's cantata 'Lord Ullin's daughter,' S. Liddle's cantata for ladies' voices 'The Mermaid,' madrigals by Morley, Byrd and others, and part-songs by Parry and Stanford. Mr. Claud Powell conducted.

The Chiswick and Gunnersbury Philharmonic Society gave the first concert of its third season on December 9, at the Chiswick Town Hall, when Haydn's 'Creation' was performed. The choir and orchestra (led by Mr. H. S. MacDermott), numbering 150 members, were trained by the Society's able conductor, Mr. David M. Davis, who succeeded in obtaining an excellent performance. The solo vocalists were Miss Alice Hare, Mr. Coates Lockhart and Mr. Edward Halland.

The Lewisham Choral Society, conducted by Mr. Frank Idle, opened their season with Elgar's 'Caractacus,' at the Blackheath Concert Hall, on December 9. The chorus sang with intelligence and dramatic insight, and the orchestra (led by Mr. G. H. Wilby) was efficient. The soloists were Madame Anna Shergold, Mr. Gwilym Richards, Mr. Thorpe Bates and Mr. Arthur Rose.

The Bromley Choral Society, conducted by Mr. F. Fertel, gave an excellent performance of the concert version of Gounod's 'Faust' and Hubert Bath's 'Wedding of Shon Maclean' at the Drill Hall on December 11. Both choir and orchestra (led by Mr. H. Lewis) did excellent work, and the solo parts were sung by Madame Effie Thomas, Mr. Gwilym Richards and Mr. Montague Borwell.

The Stroud Green Choral Association gave their first concert this season in St. Luke's Hall, on December 13, when MacCunn's 'Wreck of the Hesperus' was the main feature of the programme. Miss Edith Turner and Mr. Wilfred Lawrence were the solo vocalists, and Mr. H. J. Timothy conducted.

The Teddington Philharmonic Society opened their season on December 14, when a very excellent performance was secured of the new concert-selection from Gounod's 'Faust' and Bridge's 'Flag of England,' under the direction of Mr. William Ratcliffe. The solos were admirably sung by Madame Anna Shergold, Mr. Alfred C. Steed and Mr. Stewart Gardner.

The Fulham and District Choral Society gave a concert at the Town Hall on December 15. Coleridge-Taylor's 'Hiawatha' was successfully performed under the conductorship of Mr. George Wilby. The solos were artistically rendered by Miss Pitt-Soper, Mr. Kingwell and Mr. Montague Borwell.

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On December 11 the Alexandra Palace Choral and Orchestral Society performed 'Israel in Egypt,' under the direction of Mr. Allen Gill. The chorists, inspired by their usual enthusiasm for the music and for their conductor, maintained their own high standard of excellence. The 'Hailstone chorus' and 'The Lord is a Man of war,' the latter sung by the tenors and basses, were encored. The soloists were Miss Jenny Taggart, Miss Marion Perrott, Miss Maria Velland and Mr. Samuel Masters. It was gratifying to find that a large audience was present and that the performance received the appreciation that it deserved.

On November 27 the Crystal Palace Orchestral Society and Crystal Palace Choir gave a thoroughly enjoyable evening's entertainment in the form of a 'Bohemian' concert. The well-selected miscellaneous programme included a feature of interest in Félicien David's Symphonic ode 'The desert,' for soli, male chorus and orchestra. The work is characterized by 'Eastern colour' effects, whose quality must be mercifully judged, as they were practically the first of their kind. The music was attractive and picturesque, both in conception and scoring, and such as to appeal to both singers and players. The soloists were Mr. Harold Wilde (tenor) and Mr. Richard Temple (reciter). Elgar's choral suite 'From the Bavarian Highlands' was performed by the complete mixed-voice choir, whose singing was expressive and good in tone and unity. The orchestra was heard alone in the 'Meistersinger' overture and Tchaikovsky's 'Casse Noisette' suite.

Sir Edward Elgar's 'Dream of Gerontius' was performed by the Dulwich Philharmonic Society at the Crystal Palace on December 4, under the able conductorship of Mr. James Brown. The solo vocalists were Miss Maria Velland, Mr. Alfred Heather and Mr. John Prout. The work was preceded by the same composer's 'Sursum corda' for strings, brass and organ. The latter instrument was in the hands of Mr. Martin Klickmann. Both choir and orchestra fully maintained their high reputation, and the oratorio again created a profound impression.

The South London Musical Society opened their season in the Surrey Masonic Hall on November 29 with a performance of Hubert Bath's cantata 'The wedding of Shon Maclean' and a selection from Gounod's 'Faust.' These works were efficiently rendered by the well-trained choir, assisted by an excellent orchestra (led by Mr. T. E. Gatehouse), reflecting much credit on the conductor, Mr. L. C. Venables. The solo vocalists were Miss Mary Lund, Miss Lilian Tooley, Mr. Frank Webster and Mr. Herbert Tracey.

The Harringay Glee and Choral Society and Orchestra gave a concert in the Northern Polytechnic on December 1, when the principal feature of the programme was Cowen's 'St. John's Eve.' Mr. Harry E. King, the conductor, is to be congratulated on the excellent results he obtained, both choir and orchestra giving evidence of very careful training. The solo vocalists were Miss Sarah Dawson, Miss Maggie Law, Mr. Stanley Ridout and Mr. Adolf Fowler. Miss Annie Camm was an able accompanist.

A performance of Elgar's 'King Olaf' was given at the Public Hall, Manor Place, under the auspices of the Southwark Borough Council, on December 2. The choir—largely recruited from the L.C.C. Evening Continuation Schools—gave a thoroughly intelligent rendering of the choral numbers, and were ably supported by an efficient orchestra. The soloists were Miss Ethel Wood, Mr. Gwilym Richards, and Mr. Frederick Banks. Mr. J. Nettleton Taylor conducted. The work was enthusiastically received by a large audience, and inquiries were at once made for a

repetition of the cantata. The prices of admission were 1s., 6d., and 3d. The Southwark Borough Council are to be congratulated upon their successful effort to popularise good music.

At the Hither Green Choral and Orchestral Society's concert on December 4, under the direction of Mr. E. Stanley Roper, the principal works performed were Sir Frederick Bridge's 'Cradle of Christ' and Hiller's 'Song of victory,' which were excellently interpreted. The solos were undertaken by Master Leslie Battensby and Mr. Bertram Mills. The other soloists were Mr. Philip Lewis (violin) and Miss Grace Maxted (harp).

The East Finchley and Muswell Hill Musical Society gave a concert on December 9 at East Finchley, when Sullivan's 'Golden legend' was excellently performed under the conductorship of Mr. George R. Ceiley. The choir sang with much intelligence and spirit, and were ably supported by an efficient orchestra, led by Mr. Frank Greenfield, and augmented for the occasion. The solo vocalists were Miss Euneta Truscott, Miss Grace Ivell, Mr. James Davis and Mr. William Bart.

The programme of the Orpheus Choral Society's concert, given at Portman Rooms on December 9, included MacCunn's cantata 'Lord Ullin's daughter,' S. Liddle's cantata for ladies' voices 'The Mermaid,' madrigals by Morley, Byrd and others, and part-songs by Parry and Stanford. Mr. Claud Powell conducted.

The Chiswick and Gunnersbury Philharmonic Society gave the first concert of its third season on December 9, at the Chiswick Town Hall, when Haydn's 'Creation' was performed. The choir and orchestra (led by Mr. H. S. MacDermott), numbering 150 members, were trained by the Society's able conductor, Mr. David M. Davis, who succeeded in obtaining an excellent performance. The solo vocalists were Miss Alice Hare, Mr. Coates Lockhart and Mr. Edward Halland.

The Lewisham Choral Society, conducted by Mr. Frank Idle, opened their season with Elgar's 'Caractacus,' at the Blackheath Concert Hall, on December 9. The chorus sang with intelligence and dramatic insight, and the orchestra (led by Mr. G. H. Wilby) was efficient. The soloists were Madame Anna Shergold, Mr. Gwilym Richards, Mr. Thorpe Bates and Mr. Arthur Rose.

The Bromley Choral Society, conducted by Mr. F. Fertel, gave an excellent performance of the concert version of Gounod's 'Faust' and Hubert Bath's 'Wedding of Shon Maclean' at the Drill Hall on December 11. Both choir and orchestra (led by Mr. H. Lewis) did excellent work, and the solo parts were sung by Madame Effie Thomas, Mr. Gwilym Richards and Mr. Montague Borwell.

The Stroud Green Choral Association gave their first concert this season in St. Luke's Hall, on December 13, when MacCunn's 'Wreck of the Hesperus' was the main feature of the programme. Miss Edith Turner and Mr. Wilfred Lawrence were the solo vocalists, and Mr. H. J. Timothy conducted.

The Teddington Philharmonic Society opened their season on December 14, when a very excellent performance was secured of the new concert-selection from Gounod's 'Faust' and Bridge's 'Flag of England,' under the direction of Mr. William Ratcliffe. The solos were admirably sung by Madame Anna Shergold, Mr. Alfred C. Steed and Mr. Stewart Gardner.

The Fulham and District Choral Society gave a concert at the Town Hall on December 15. Coleridge-Taylor's 'Hiawatha' was successfully performed under the conductorship of Mr. George Wilby. The solos were artistically rendered by Miss Pitt-Soper, Mr. Kingwell and Mr. Montague Borwell.

The St. George's Choral Society, Tufnell Park, gave a performance of Haydn's 'Creation,' under the conductorship of Mr. W. Henry Thomas, on December 16. The solo vocalists were Miss Florence Holderness, Mr. Braxton Smith and Mr. Montague Borwell.

The West Norwood Choral and Orchestral Society gave a successful performance of 'Hiawatha's Wedding-feast' and 'The Death of Minnehaha' on December 16, under the conductorship of Mr. Percy T. Bright. The soloists were Miss Marsden Owen, Mr. Herbert Thompson and Mr. George Baker. The honorary conductor, Mr. Percy T. Bright, was presented at the final rehearsal with a Sheraton bureau bookcase, by a number of past and present members, in appreciation of his services to the Society.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

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Two famous stars in the realms of operatic art recently claimed the attention of the public. Madame Lili Lehmann sang at the Imperial Opera and Madame Gemma Bellincioni made several appearances at the Volksoper. Madame Lehmann seems to possess the secret of eternal youth. Her personal appearance is still brilliant, her acting is full of youthful grace, and even her voice and technical powers show scarcely any signs of decline. She had the greatest triumphs in the parts of Fidelio and Isolda. Her rendering of the latter constituted a brilliant object-lesson, showing conclusively that Wagner's music should not only be declaimed but also sung. Madame Bellincioni is still able, owing to her artistic intellect and warm temperament, to create dramatic effects in parts like Tosca and Carmen. With her appeared also at the Volksoper, Messrs. Bonci and de Luca.

The director of the Imperial Opera, Herr von Weingartner, has now so far recovered from his accident that he was able to conduct a performance at the Opera, as well as some of his own compositions at a concert of the Singakademie, on both of which occasions he received the heartiest welcome from the public. Herr von Weingartner was announced to direct the performance of the re-staged 'Meistersinger,' on December 17, and will resume his position as conductor of the Philharmonic concerts, which, during his enforced absence, have been excellently directed by Herr Schalk. The programme of the third of these concerts, which took place on December 5, contained, besides Richard Strauss's symphonic caricature 'Don Quixote' and Beethoven's fourth Symphony, the Pianoforte concerto in E minor by Chopin, in the solo part of which Herr Moriz Rosenthal caused the greatest enthusiasm.

The Gesellschaft der Musikfreunde has performed a highly praiseworthy task in giving for the first time a performance of Bach's Christmas oratorio, without cuts, on two consecutive evenings. Herr Schalk conducted; the choral and orchestral parts were taken by the Singverein and the orchestra of the Konzertverein, and a fine solo quartet was furnished by Mesdames Senius-Erlar and Cahier, and Messrs. Senius and Messchaert.

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MUSIC IN BIRMINGHAM.

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The Festival Choral Society's second concert of the current series was given in the Town Hall on December 9, and consisted of a concert performance of Saint-Saëns's Biblical opera 'Samson and Delilah,' which was first introduced to local notice by the City Choral Society, under Mr. Fred W. Beard's conductorship, in October, 1901. The work had been well prepared by Dr. Sinclair, and under his watchful beat an altogether admirable rendering was given, choir and orchestra most ably discharging their onerous duties. Madame Kirkby Lunn, who, in this country, has made the part of Delilah her own, sang with all the charm and

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A concert was given in the Town Hall on December 16, in aid of the Queen's Hospital, specially organized by Messrs. Scotcher & Sons. The executive were the Birmingham Symphony Orchestra, conducted for the first time by our clever pianist, Mr. Arthur Cooke. The programme comprised the Overture to 'Oberon,' Debussy's 'L'après-midi d'un Faune,' Liszt's second 'Hungarian' Rhapsody, &c. Mr. William Henley was the solo violinist, and gave a brilliant rendering of Tchaikovsky's Concerto, and the vocalist was Miss Ethel Hook.

The Royal Society of Artists' musical matinees in connection with the autumn exhibition of pictures terminated on December 11, the occasion being the 360th concert given under Mr. Oscar Pollack's direction, covering a period of eighteen consecutive years. The programme included Bach's Triple concerto for three pianofortes and strings, and a Suite by Arensky for two pianofortes. These concerts have proved a valuable educational factor in the musical doings of this city.

Among the miscellaneous concerts mention should be made of the following excellent musical functions: Mr. Max Mossel at his second drawing-room concert of the season at the Grosvenor Room, Grand Hotel, December 2, gave a typical chamber concert with his string quartet, the programme comprising Beethoven's second 'Rasoumowski' quartet (Op. 58), composed in 1806, and Ernst von Dohnányi's Pianoforte quintet in C minor (Op. 1), heard here for the first time, Madame Marie Fromm playing the pianoforte part. The Clifton Quintet also held their second chamber concert of the season in the Queen's College on December 7, when they gave a good rendering of Mozart's String quartet in B flat and Schumann's Pianoforte quintet, with Mr. Herbert Parsons at the pianoforte, the vocalist being Mr. Frederic Erle (baritone). Several concerts in connection with the Midland Institute School of Music were given in the large Lecture Theatre, namely, a Beethoven Sonata recital by Mr. Arthur Cooke (December 11); a song and pianoforte recital, at which a number of songs composed by Miss Winifred Kingsford were introduced (December 4); and an orchestral concert, conducted by the Principal, Professor Granville Bantock, the chief feature being the first performance in Birmingham of Kalinnikoff's Symphony, No. 1, in G minor (December 13). Mr. Wymark Stratton gave an interesting concert at the Masonic Hall (December 10), a welcome revival being Beethoven's Septet for strings, clarinet, horn and bassoon, which has not been heard here for some years.

MUSIC IN BRISTOL, BATH, AND DISTRICT.

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The Bristol New Philharmonic Society, on November 24, held its winter concert at the Victoria Rooms, and gratified a large audience by excellent performances of the Pianoforte concerto in B flat (Op. 83, No. 2) by Brahms, with Miss Jenny Meid at the solo instrument, and J. F. Barnett's 'Paradise and the Peri.' The soloists in the cantata were the Misses Eveline and Katharine Gerrish and Gertrude Winchester, and Messrs. R. Hoare Byers and Arthur Trowbridge. Mr. Harold Bernard was leader, and Mr. Arnold Barter directed the concert.

On November 26, the Bristol Symphony Orchestra gave the first concert of its third season at the Victoria Rooms. Mr. Hubert W. Hunt conducting. The most important work presented was the Symphony in D (Op. 73, No. 2) by Brahms, which was carefully interpreted. Admirable renderings were given of the symphonic poem 'La jeunesse d'Hercules' (Op. 50), by Saint-Saëns, and the overtures to 'Don Giovanni' and 'Tannhäuser.'

The Bristol Musical Society, on December 4, gave its first concert of the eighth season at the Victoria Rooms in the presence of a large audience. Choir and band numbered 250, Mr. F. S. Gardner being leader and Mr. C. W. Stear conductor. Concert selections from German's 'A Princess of Kensington' and Gounod's 'Faust' were performed, with Miss Emily Breare, Miss Amy Richards, Mr. Gwilym Richards and Mr. Dan Price as the principal vocalists.

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The Society of Bristol Gleemen gave their annual Ladies' Night on December 15 at the Victoria Rooms. Miss Edith Evans was engaged as the special vocalist, and in addition to her songs she took the solo in Hiller's 'O world, thou art wondrous fair,' with the choir. Several pieces which the Society had not before given were heard, one a new glee, 'Night thoughts,' words by the Rev. A. N. Blatchford, composed by Mr. W. J. Kidner (conductor). The contribution, which deserves favourable mention, was well received.

The Sine Nomine Choral Society gave a concert in the hall of the Young Men's Christian Society, St. James's Square, on December 15. Gade's 'Crusaders' and a miscellaneous selection were performed. Mr. Robert Simmons conducted.

The Bath Choral and Orchestral Society, on December 7, gave a performance of 'Elijah' at the Assembly Rooms. Miss Mabel Manson, Miss Maud Wright, Mr. Joseph Reed, and Mr. Robert Charlesworth were the principal vocalists, and Mr. H. T. Sims directed the performance, which was very creditable.

The Weston-super-Mare Philharmonic Society, on December 9, presented a Mendelssohn programme at the Knightstone Pavilion, Mr. Edward Cooke, of Bristol, conducting an admirable rendering of the 'Hymn of Praise,' 'The First Walpurgis Night,' and four part-songs; the soloists being Miss Gladys Moger (Bath), Miss Clara Aldersley (Bristol), Mr. John Prout, and Mr. D. Byndon-Ayres. As usual the band was made up largely of Bristol musicians, with Mr. F. S. Gardner as leader.

MUSIC IN CAMBRIDGE.

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The outstanding musical event of the term has been the production of Dr. Vaughan Williams's music to the 'Wasps,' which is noticed on page 26.

Mr. Beecham and his orchestra visited Cambridge on October 30. His programme included the Elgar Symphony and Dr. Charles Wood's fine variations on 'Patrick Sarsfield.'

There have been three 'Wednesday' concerts of the University Musical Society. On October 27 the Folk-Song Quartet sang the 'Neue Liebeslieder' of Brahms, and their other contributions included the very striking setting by Dr. Walford Davies of 'A kid, a kid.' Miss Kathleen Chabot was the pianist. The Bohemian Quartet on November 10 played quartets by Haydn, Verdi, and Beethoven. On December 6, Herr von Warlich gave a delightful recital of a series of Goethe poems set by Schubert, and later on a series of German ballads. Herr Erich Hammacher accompanied, and also contributed a performance of the 'Sonata Appassionata.'

MUSIC IN DEVON AND CORNWALL.

(FROM OUR OWN CORRESPONDENT.)

THE THREE TOWNS.

Choral music in Plymouth has during this season undergone considerable change. The large and fine combination conducted by the borough organist, Mr. H. Moreton, at the Guildhall Choir has, to the great loss of the musical public, been disbanded, owing to the refusal of the Municipal Council to allow such prices to be charged for admission to the performances as would ensure a clear balance, the rendering of such works as 'The Dream of Gerontius,' 'The Redemption,' 'The Spectre's Bride,' and others of like importance, entailing an expenditure which could not be recovered by the standard prices of the Corporation concerts. Therefore a regrettable gap is felt in the music of the district. The swing of the pendulum has, however, brought about a tentative revival of Dr. Weekes's Choral Society, which has not attempted a big work for some seasons. Profiting by a new concession in the price of hire of the Guildhall offered

by the Corporation to local musicians, and by the reaction consequent on the disbanding of the Guildhall Choir, Dr. Weekes, on December 1, gave a performance of 'Elijah' by his choir, assisted by his orchestral society. The event was successful from every point of view, and the singing of the choir, in spite of numerical lack of basses, was effective, refined in tone and expression, and efficient. The principals were Miss Esta d'Argo, Miss Mabel Braine, Mr. Albert Collings, Mr. Dalton Baker, Miss May Groser, Miss Ethel Randell, Messrs. Edward Cooper, J. J. Kent, and W. P. Toby. The only other choral society that has given a performance is the Emmanuel Choral Society, which devotes its attention to sacred music only. On December 15, Mr. Reginald Waddy conducted selections from 'The Messiah,' and Mendelssohn's 95th Psalm and some ancient carols. The band was led by Mr. A. E. Serle, with Mr. David Parkes at the organ.

In orchestral music Mr. Frank Winterbottom opened the season with a symphony concert at Stonehouse on November 5, when the symphony was 'From the New World' (Dvorák). Schubert's Octet for strings and wind soli was played, and a first performance here was given of a number—'A song of thanksgiving'—from Mackenzie's Orchestral suite 'London day by day.' At the second concert, on December 3, the symphony was Mendelssohn's 'Italian.' Dr. Weekes's private Orchestral Society gave the first of its two annual concerts on November 17, Dr. Weekes and Mr. Walter Weekes dividing the duties of conducting. The D minor Violin concerto of Max Bruch was played, with Miss Florence Woolland as soloist. Mendelssohn's 'Scotch' symphony was also included.

Chamber music virtually depends on the efforts of the Misses Smith, whose enterprise and interest deserve all encouragement. On October 25, at their twelfth concert, they produced for the first time in Plymouth the second Pianoforte trio of Arensky, in F minor, Miss Florence Smith being at the pianoforte, with Miss Lily Smith, violin, and Mrs. H. R. Freeman (*née* Miss Emma Smith), violoncello. Madame Auria Dawkins was the vocalist. A violin and pianoforte recital by Mr. Percy Lowman (recently returned from the Brussels Conservatoire) and Mr. Harold Lake, on October 27, deserves mention.

Lovers of amateur opera are well catered for in Plymouth, though the first half of the season has been, as usual, principally occupied by preparation. A highly successful six days' performance of 'The Gondoliers,' by the Plymouth Amateur Operatic Society, occupied the stage of the Theatre Royal from November 29. The singing of the chorus was the most notably fine feature, the balance, tone, attack and expression being quite exceptionally good. Mr. R. H. V. Ball was musical director, and Miss Lilian Blight accompanist.

The Devon and Cornwall Amateur Operatic Society gave a miscellaneous performance on November 24, directed by Mr. R. Pengelly. Mention must also be made of a series of performances on and after October 12 of the opera 'Ib and little Christina,' in aid of a local charity, conducted by Mr. John Pardew.

OTHER DEVONSHIRE TOWNS.

The interesting Choral Society in the moorland village of Brent, on November 25, performed Heinrich Hofmann's cantata 'Melusina,' conducted by Mr. David Parkes. The chorus singing was bright in tone, and prompt. The Choral Society at Plympton, which has been in the hands of Mr. Walter Weekes for several years has, owing to his resignation, been re-organized under the conductorship of Mr. David Parkes, and a concert will shortly take place. The old-established Musical Association at Torquay, whose performances are invariably of a high order, gave 'Hiawatha's Departure' on November 24. Mr. T. H. Webb conducted. The singing of the chorus was marked by fine intelligence of expression and musical tone. Eaton Fanning's part-song 'The moonlight,' and overtures by Cherubini and Schumann were included. The Barnstaple Festival Musical Society, on November 29, gave a miscellaneous concert, introducing pieces by Mr. Hubert Bath, a native of Barnstaple, who conducted his own works. Part-songs, &c., by the choir, were conducted by Mr. Sidney Harper, in the regretted absence, owing to indisposition, of the honorary conductor, Mr. H. J. Edwards. On December 15, Mr. Bennett, conductor of the Holsworthy Choral Society, obtained a very good

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The outstanding musical event of the term has been the production of Dr. Vaughan Williams's music to the 'Wasps,' which is noticed on page 26.

Mr. Beecham and his orchestra visited Cambridge on October 30. His programme included the Elgar Symphony and Dr. Charles Wood's fine variations on 'Patrick Sarsfield.'

There have been three 'Wednesday' concerts of the University Musical Society. On October 27 the Folk-Song Quartet sang the 'Neue Liebeslieder' of Brahms, and their other contributions included the very striking setting by Dr. Walford Davies of 'A kid, a kid.' Miss Kathleen Chabot was the pianist. The Bohemian Quartet on November 10 played quartets by Haydn, Verdi, and Beethoven. On December 6, Herr von Warlich gave a delightful recital of a series of Goethe poems set by Schubert, and later on a series of German ballads. Herr Erich Hammacher accompanied, and also contributed a performance of the 'Sonata Appassionata.'

MUSIC IN DEVON AND CORNWALL.

(FROM OUR OWN CORRESPONDENT.)

THE THREE TOWNS.

Choral music in Plymouth has during this season undergone considerable change. The large and fine combination conducted by the borough organist, Mr. H. Moreton, at the Guildhall Choir has, to the great loss of the musical public, been disbanded, owing to the refusal of the Municipal Council to allow such prices to be charged for admission to the performances as would ensure a clear balance, the rendering of such works as 'The Dream of Gerontius,' 'The Redemption,' 'The Spectre's Bride,' and others of like importance, entailing an expenditure which could not be recovered by the standard prices of the Corporation concerts. Therefore a regrettable gap is felt in the music of the district. The swing of the pendulum has, however, brought about a tentative revival of Dr. Weekes's Choral Society, which has not attempted a big work for some seasons. Profiting by a new concession in the price of hire of the Guildhall offered

by the Corporation to local musicians, and by the reaction consequent on the disbanding of the Guildhall Choir, Dr. Weekes, on December 1, gave a performance of 'Elijah' by his choir, assisted by his orchestral society. The event was successful from every point of view, and the singing of the choir, in spite of numerical lack of basses, was effective, refined in tone and expression, and efficient. The principals were Miss Esta d'Argo, Miss Mabel Braine, Mr. Albert Collings, Mr. Dalton Baker, Miss May Groser, Miss Ethel Randell, Messrs. Edward Cooper, J. J. Kent, and W. P. Toby. The only other choral society that has given a performance is the Emmanuel Choral Society, which devotes its attention to sacred music only. On December 15, Mr. Reginald Waddy conducted selections from 'The Messiah,' and Mendelssohn's 95th Psalm and some ancient carols. The band was led by Mr. A. E. Serle, with Mr. David Parkes at the organ.

In orchestral music Mr. Frank Winterbottom opened the season with a symphony concert at Stonehouse on November 5, when the symphony was 'From the New World' (Dvorák). Schubert's Octet for strings and wind soli was played, and a first performance here was given of a number—'A song of thanksgiving'—from Mackenzie's Orchestral suite 'London day by day.' At the second concert, on December 3, the symphony was Mendelssohn's 'Italian.' Dr. Weekes's private Orchestral Society gave the first of its two annual concerts on November 17, Dr. Weekes and Mr. Walter Weekes dividing the duties of conducting. The D minor Violin concerto of Max Bruch was played, with Miss Florence Woolland as soloist. Mendelssohn's 'Scotch' symphony was also included.

Chamber music virtually depends on the efforts of the Misses Smith, whose enterprise and interest deserve all encouragement. On October 25, at their twelfth concert, they produced for the first time in Plymouth the second Pianoforte trio of Arensky, in F minor, Miss Florence Smith being at the pianoforte, with Miss Lily Smith, violin, and Mrs. H. R. Freeman (*née* Miss Emma Smith), violoncello. Madame Auria Dawkins was the vocalist. A violin and pianoforte recital by Mr. Percy Lowman (recently returned from the Brussels Conservatoire) and Mr. Harold Lake, on October 27, deserves mention.

Lovers of amateur opera are well catered for in Plymouth, though the first half of the season has been, as usual, principally occupied by preparation. A highly successful six days' performance of 'The Gondoliers,' by the Plymouth Amateur Operatic Society, occupied the stage of the Theatre Royal from November 29. The singing of the chorus was the most notably fine feature, the balance, tone, attack and expression being quite exceptionally good. Mr. R. H. V. Ball was musical director, and Miss Lilian Blight accompanist.

The Devon and Cornwall Amateur Operatic Society gave a miscellaneous performance on November 24, directed by Mr. R. Pengelly. Mention must also be made of a series of performances on and after October 12 of the opera 'Ib and little Christina,' in aid of a local charity, conducted by Mr. John Pardew.

OTHER DEVONSHIRE TOWNS.

The interesting Choral Society in the moorland village of Brent, on November 25, performed Heinrich Hofmann's cantata 'Melusina,' conducted by Mr. David Parkes. The chorus singing was bright in tone, and prompt. The Choral Society at Plympton, which has been in the hands of Mr. Walter Weekes for several years has, owing to his resignation, been re-organized under the conductorship of Mr. David Parkes, and a concert will shortly take place. The old-established Musical Association at Torquay, whose performances are invariably of a high order, gave 'Hiawatha's Departure' on November 24. Mr. T. H. Webb conducted. The singing of the chorus was marked by fine intelligence of expression and musical tone. Eaton Fanning's part-song 'The moonlight,' and overtures by Cherubini and Schumann were included. The Barnstaple Festival Musical Society, on November 29, gave a miscellaneous concert, introducing pieces by Mr. Hubert Bath, a native of Barnstaple, who conducted his own works. Part-songs, &c., by the choir, were conducted by Mr. Sidney Harper, in the regretted absence, owing to indisposition, of the honorary conductor, Mr. H. J. Edwards. On December 15, Mr. Bennett, conductor of the Holsworthy Choral Society, obtained a very good

performance of Barnett's 'The building of the ship.' The bracing country air of North Devon was reflected in the energetic and bright tone of the choir. On December 17, the Velverton Choral Society rendered the 'Hymn of Praise,' under the direction of Mr. Walter Weekes.

An orchestral concert, conducted by Mr. F. W. Benson and led by Miss Ham, given at Paignton on December 1, included Schubert's B flat Symphony, a four-movement Overture by Bach, and movements by Beethoven and Gurliitt. Mr. Frederick Norcup was the vocalist. As outstanding events we may mention the visits to Exeter of the Beecham Orchestra (October 23) and the Queen's Hall Orchestra (November 11), on both of which occasions the Elgar Symphony was played.

CORNWALL.

Few performances have as yet been given in Cornwall, where most of the Societies make themselves heard, as a rule, during the second part of the season. The Torpoint Choral Association, however, which has obtained a new lease of life under the guidance of Mr. F. W. Moreton, gave on December 8 a good performance of Goring Thomas's 'The sun worshippers' and Gounod's 'Gallia,' both works being new to the district. The choir, not as strong numerically as on former occasions, was well-balanced and conscientious.

A new choral Society has been formed at Callington, and already numbers eighty voices. Under the conductorship of Mr. J. H. Lucas, of Plymouth, Smart's 'The bride of Dunkerron' is in rehearsal.

The Redruth Amateur Operatic and Dramatic Society gave three performances of 'The Mikado,' beginning on December 7.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On November 25, the Dublin Orchestral Society gave their fourth concert for the season. The programme included Mozart's 'Magic Flute' overture; Beethoven's fifth Symphony; Wagner's 'Parsifal' Vorspiel, 'Klingsor's Magic garden,' and the 'Walkürenritt.' The 'Parsifal' selections were played for the first time by the Society. The orchestra was conducted, as usual, by Dr. Esposito, to whom great credit is due for a very successful performance.

On December 1, the Royal Irish Academy of Music gave the annual concert. The orchestra, under Dr. T. R. G. Jozé, opened the concert with Chopin's 'Marche Funèbre' in memory of the late Sir Francis Brady, one of the founders of the Academy. Miss Kathleen Rooke, Miss Ella Scott and Miss Mary Delany were the vocalists, Miss Sophie Vance and Miss Kathleen Hinds the pianists, Miss Bertha Dowse and Miss Nora Byrne the violinists, and Miss Lilian Dowse the violoncellist.

On the same evening the North City Choral Society (conductor, Mr. George Harrison) gave a performance of Elgar's 'Banner of St. George,' with orchestral accompaniment. Miss Lena Munro, Miss Alicia Keogh, Mr. Robert Harrison and Mr. Robert Cobbe were the solo vocalists.

On December 7 the Misses Marie, Bertha, Hilda and Lilian Dowse gave a string quartet recital, assisted by Mr. Montague Borwell (vocalist), Miss Annie Lord (pianist), and Mr. C. W. Wilson (accompanist). The quartets were Haydn (Op. 77) in F and Schumann in A minor; and Miss Marie Dowse and Miss Annie Lord played Saint-Saens's Sonata in E flat for violin and pianoforte.

At the Royal Dublin Society the Monday Chamber Music Recitals have been given by Bruno Muggellini, pianoforte recital (November 22), and the Esposito-Beel Quintet (November 29 and December 6), who played the Brahms Pianoforte quartet in A major, the Schumann Pianoforte quartet in E flat, the Arensky Pianoforte quintet (Op. 51), and the Dvorák quintet. Mr. Clyde Twelveteares and Dr. Esposito gave a beautiful rendering of Beethoven's Sonata in A major for violoncello and pianoforte, and Mr. Sigmund Beel played, very finely, Vitali's 'Chaconne' for violin solo with pianoforte accompaniment.

The Sunday Orchestral Concerts continue to attract large audiences. The programmes during last month included Beethoven's fourth and fifth Symphonies, Mendelssohn's 'Italian' Symphony, and the 'Waldstein' Sonata, played by Dr. Esposito.

On Friday, December 10, the College Choral Society gave a second performance of Bach's Mass in B minor, on the same lines as that of last year. The work, as on the previous occasion, created a deep impression. Mr. Charles Marchant conducted, and Mr. Arthur Darley led the orchestra, which, like the chorus, is largely composed of amateurs. The solos were sung by members of the Society.

On December 15, the Leinster School of Music concert and distribution of prizes was held in the Antient Concert Rooms. Choral items were conducted by Madame Quinton Rosse and the orchestra by Mr. Joshua F. Watson.

On the same evening, in the Aberdeen Hall, Miss Edith Vance, a former pupil of Herr Bast, recently returned from studying in Leipzig, and Miss Goldney Chitty gave a recital of solo and duet violoncello music, assisted by Madame Borel and Miss Madeleine Moore (accompanist).

On December 16 the Dublin Orchestral Society gave its last concert for the season. Dr. Esposito conducted a very good performance of Brahms's Symphony No. 3, in F. The programme also included an Aria by Alessandro Scarlatti, arranged for strings by Dr. Esposito; a Gigue by Martucci; Dvorák's 'In der Natur'; Wagner's 'Trauermarsch,' from 'Götterdämmerung'; and 'Entrance of the gods into Walhalla,' from 'Rheingold.'

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The fourth concert, on December 6, was conducted by Mr. Landon Ronald. The programme included Weber's 'Oberon' overture, Tchaikovsky's Symphony in E minor (No. 5), the Prelude and Liebestod from Wagner's 'Tristan and Isolde,' and a 'Birthday' overture by Landon Ronald. The soloist was M. Jóska Szigeti, who gave a most artistic performance of Saint-Saens's Violin concerto in B minor.

At the fifth concert, on December 13, Dr. Cowen conducting, the programme contained Beethoven's 'Fidelio' overture (No. 4), the Allegro and Variations from Serenade No. 12 for wind instruments, by Mozart, the 'Prelude to Act 2 of 'The Wreckers' by Ethel Smyth, Vincent d'Indy's trilogy 'Wallenstein,' and Mendelssohn's 'Ruy Blas' overture. The vocalist was Madame Kirkby Lunn, who sang with rare expression the aria 'Mon cœur s'ouvre à ta voix,' from Saint-Saens's 'Samson et Dalila,' and was heard later in songs by Mallinson and MacDowell. Mr. Scott Jupp accompanied.

At the third of Mr. Simpson's classical concerts, given in the Music Hall on November 20, the St. Petersburg Quartet made a welcome re-appearance in Edinburgh. The quartet performed were Beethoven's in D major (Op. 18, No. 3) and Tchaikovsky's in D (Op. 11). The vocalist was Mrs. George Swinton, who sang to an orchestral accompaniment four songs by Miss Ethel Smyth, conducted by the composer. At the fourth concert, on December 18, the Queen's Hall String Sextet gave splendid performances of Brahms's Sextet in B flat major (Op. 18) and Tchaikovsky's 'Souvenir de Florence' (Op. 70). Miss Ada Forrest, who took the place of Mrs. Henry J. Wood, sang with much acceptance.

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(Continued on page 39.)

The Song of Fionnuala.

January 1, 1910.

FOUR-PART SONG (UNACCOMPANIED).

Words by THOMAS MOORE.

Irish Melody arranged for Chorus
(or Quartet) of Mixed Voices by
GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento misterioso rubato. *p con dolore.*

SOPRANO. *Si - lent, O Moyle, be the*

sotto voce. *naturale.*

ALTO. *Si - lent, O Moyle, si - lent, O Moyle, si - lent, O Moyle, be the*

p sotto voce. *pp* *p naturale.*

TENOR. *Si - lent, O Moyle, si - lent, O Moyle, si - lent, O Moyle, be the*

pp sotto voce. *naturale.*

BASS. *Si - lent, O Moyle, si - lent, O Moyle, be the*

Lento misterioso rubato. ♩ = about 50. *con dolore.*

(For practice only.) *p* *pp* *p espress.*

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

N.B.—Fionnuala, the daughter of Lir, was transformed by enchantment into a swan, and condemned to wander over the lakes and rivers of Ireland till the advent of Christianity. The signal of her release was to be the first sound of the Mass-bell.

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The Musical Times, No. 803.

(1)

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(1)

mur - mur-ing mourn - ful - ly, Lir's lone-ly daugh-ter Tells to the night-star her

mur - muring mourn - ful-ly, Lir's lone-ly daugh-ter Tells to the night-star her

mur - mur-ing mourn - ful - ly, Lir's lone - ly daughter Tells to the night-star her

mur - mur-ing mourn - ful - ly, Lir's lone-ly daugh - ter Tells to the night-star her

tale of woes. When shall the swan, her death - note sing-ing,

tale . . . of woes. When shall the swan, her death - note sing - ing,

tale of . . woes. When shall the swan, . . her death - note sing - ing,

tale of woes. When shall the swan, . . her death - note sing - ing,

mur - mur-ing mourn - ful - ly, Lir's lone-ly daugh-ter Tells to the night-star her

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tale of . . woes. When shall the swan, . . her death - note sing - ing,

tale of woes. When shall the swan, . . her death - note sing - ing,

dim. *mp* *cres.*

Sleep, with wings in dark - ness furl'd? When will heav'n, . . its

dim. *cres.*

Sleep, with wings in . . dark - ness furl'd, in darkness? When . . will heav'n, its

espress. *dim.* *mp* *cres.*

Sleep, . . with wings in dark - ness furl'd, in darkness? When . . will heav'n, . .

dim. *mp* *cres.*

Sleep, with wings in dark - ness furl'd? . . When . . will heav'n, its

Ritard. *più f* *dim.* *p*

sweet bell.. ring - ing, Call my spi - rit from this storm - y world?

più f *dim.*

sweet bell ring - ing, Call my spi - rit from this storm - y . . world?

più f *dim.* *p*

. . its sweet . . bell ring - ing, Call my spi - rit . . . from this stormy world?

più f *dim.* *p*

sweet bell ring - ing, Call . . my . . spi - rit from this storm-y . . world

Ritard. *più f* *dim.* *p*

dim. *mp* *cres.*

Sleep, with wings in dark - ness furl'd? When will heav'n, . . its

dim. *cres.*

Sleep, with wings in . . dark - ness furl'd, in darkness? When . . will heav'n, its

espress. *dim.* *mp* *cres.*

Sleep, . . with wings in dark - ness furl'd, in darkness? When . . will heav'n, . .

dim. *mp* *cres.*

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più f *dim.* *p*

. . its sweet . . bell ring - ing, Call my spi - rit . . . from this stormy world?

più f *dim.* *p*

sweet bell ring - ing, Call . . my . . spi - rit from this storm-y . . world

Ritard. *più f* *dim.* *p*

a tempo. *p* *dim.* *più p*

Sad - ly to thy win - ter wave, . . . Fate bids me

p *dim.* *più p*

O Moyle, sad - ly to thy win - ter wave weeping, Fate bids me

mp espress. *poco cres.*

Sad - ly, O Moyle, to thy win - ter wave weep - ing, Fate bids me lan - guish long

p *poco cres.*

Sad - ly, O Moyle, to thy win - ter wave weep - ing, Fate bids me lan - guish long

a tempo. *p* *dim.* *più p*

mp espress. *poco cres.*

dim. *p*

lan - guish long a - ges a - way; . . . doth E - rin lie sleep - ing,

mp espress.

lan - guish, Yet still in her dark - ness doth E - rin lie . . sleep - ing,

più p

a - ges a - way; . . Yet still in her dark - ness doth E - rin lie . . sleep - ing,

più p

a - ges a - way; . . Yet still in her dark - ness doth E - rin lie . . sleep - ing,

dim. *p*

più p

a tempo. *p* *dim.* *più p*

Sad - ly to thy win - ter wave, . . . Fate bids me

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a tempo. *p* *dim.* *più p*

mp espress. *poco cres.*

dim. *p*

lan - guish long a - ges a - way; . . . doth E - rin lie sleep - ing,

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lan - guish, Yet still in her dark - ness doth E - rin lie . . sleep - ing,

più p

a - ges a - way; . . Yet still in her dark - ness doth E - rin lie . . sleep - ing,

più p

a - ges a - way; . . Yet still in her dark - ness doth E - rin lie . . sleep - ing,

dim. *p*

più p

cres. *mf*

Still doth the pure light its dawn - ing de - lay! When will that

cres. *mf*

Still doth the pure light its dawn - ing . . de - lay! When will that day - star,

cres. *mf*

Still doth the pure light its dawn - ing de - lay! When will that day - star,

cres.

Still doth the pure light its dawn - ing de - lay!

dim. *mp*

day - star, mild - ly . . spring - ing, Warm our isle . .

dim. *mp*

mild - ly . . spring - ing, Warm our isle with

dim. *mp*

mild - ly . . spring - ing, Warm our isle with

mp

Warm our isle . . with peace and love, with peace and love, with

cres. *mf*

Still doth the pure light its dawn - ing de - lay! When will that

cres. *mf*

Still doth the pure light its dawn - ing . . de - lay! When will that day - star,

cres. *mf*

Still doth the pure light its dawn - ing de - lay! When will that day - star,

cres.

Still doth the pure light its dawn - ing de - lay!

dim. *mp*

day - star, mild - ly . . spring - ing, Warm our isle . .

dim. *mp*

mild - ly . . spring - ing, Warm our isle with

dim. *mp*

mild - ly . . spring - ing, Warm our isle with

mp

Warm our isle . . with peace and love, with peace and love, with

... with peace and love? ... When will
 peace and love? When will heav'n, its sweet bell ring - ing,
 peace and love? When will heav'n, ... its
 peace ... and love? When will heav'n, ... its

heav'n, its sweet bell ring - ing, Call my spi - rit to the fields a - bove?
 its sweet bell ring - ing, Call my spi - rit a - bove?
 sweet bell ring - ing, Call my spi - rit to the fields a - bove?
 sweet bell ring - ing, Call my spi - rit to the fields a - bove?

. . with peace and love? When will
 dim. mf cres.
 peace and love? When will heav'n, its sweet bell ring - ing,
 dim. mf cres.
 peace and love? When will heav'n, . . its
 dim. mf cres.
 peace . . . and love? When will heav'n, . . its

dim. rall. molto. pp
 heav'n, its sweet bell ring - ing, Call my spi - rit to the fields a - bove?
 dim. rall. molto. pp
 its sweet bell ring - ing, Call my spi - rit a - bove?
 dim. rall. molto. pp
 sweet bell ring - ing, Call my spi - rit to the fields a - bove?
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 dim. rall. molto. pp

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On December 2 the Amateur Orchestral Society (Mr. W. T. Hoeck, conductor) and the Bach Choir (Mr. J. M. Diack, conductor) combined their forces in a most successful concert. The choral numbers were 'God so loved the world' and 'A stronghold sure,' and in these the Bach Choir sang with a precision and vim worthy of all commendation. In the accompaniments the Amateur Orchestral Society did capital work, ably supported by Mr. Herbert Walton at the organ, and the solo music was effectively given by Miss Eva Rich and Mr. Herbert Brown. The purely orchestral numbers,

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At the fourth Philharmonic concert, on November 23, Vincent D'Indy's Trilogy 'Wallenstein,' comprising: (1) Wallenstein's Camp, (2) Max and Thekla, (3) Death of Wallenstein, was played for the first time here in its entirety, when the vividly descriptive music received a brilliant performance under Dr. Cowen's direction. In Schumann's Pianoforte Concerto, Mr. Harold Bauer played the solo part with musicianly skill and intuition, and the vocalist, Mr. Paul Schmiedes, made a favourable impression in Beethoven's 'Adelaide.' The fifth concert, on December 7, was remarkable for the Society's first performance of Elgar's Symphony, which, under Dr. Cowen's direction, served to quicken and deepen appreciation of this great work. The vocalist, Madame Edvina, was especially well heard in Charpentier's 'Air de Louise.'

Hugo Kaun's Symphony in D minor (Op. 22) received a second performance in Liverpool on November 30, when it was played by the Symphony Orchestra, conducted by Mr. Vasco Akeroyd. The composer, born in Berlin, 1863, is now resident in America, where he composed this symphony 'An mein Vaterland,' written on classical lines with considerable invention and resource. Considerable interest attached to the first appearance of the youthful violin prodigy, Master Eddy Brown, who displayed extraordinary facility in Mendelssohn's E minor Concerto.

Handel's 'Acis and Galatea' was performed by the Post Office Choral Society, conducted by Mr. P. Ingram, on December 8, the vocal principals being Madame de Vere Sapio, Mr. Cynlais Gibbs and Mr. Robert Radford. The result was a highly commendable performance.

On December 16, Mr. Egon Petri completed his series of four Beethoven recitals, which have been interesting and instructive.

The second Schiever concert on December 11 was devoted to Beethoven's Quartet in D (Op. 18), the C major (Op. 59), and the B flat (Op. 130), in which the players associated with Mr. Ernst Schiever fully maintained the high standard of these notable chamber concerts.

At the Rawdon Briggs Chamber Concert on November 29, Dr. Ernest Walker's Pianoforte quintet in A major made a favourable impression as an interesting and scholarly work. The strings were also agreeably heard in Volkmann's Quartet No. 4, in E minor, and Beethoven's (Op. 132) A minor Quartet. A similar noteworthy concert was given on December 13 by an accomplished quartet of ladies, Miss Edith Robinson, Miss Isabel McCullagh, Miss Lily Simms and Miss May McCullagh, whose ensemble playing was well displayed in Beethoven's F minor (Op. 95), Mr. Balfour Gardiner's Quartet in one movement, and in Schumann's Quintet (pianoforte, Mr. George Rathbone). The vocalist was Mrs. Norman Melland.

An event of exceptional importance was M. Paderewski's recital on November 27, when the great pianist attracted and impressed a large audience.

At the concert of the Liscard Orchestral Society on November 27, Mr. Tobias Matthay's Concert Piece in A minor for pianoforte and orchestra was cleverly played by

his pupil, Miss Dorothy Wahlers. The composition is written in the form of a symphonic series of variations. Mr. Horace Cropper was heard to advantage as a violinist in Saint-Saëns's Introduction and Rondo Capriccioso (Op. 28), and the large orchestra, conducted by Mr. P. R. Smart, played with animation. The vocalist was Miss Winifred Thomas.

Mr. Donald Tovey lectured at the University, on November 19, on 'Dramatic Music' in connection with purely instrumental modern works, whether 'descriptive' or not, with illustrations from Beethoven's sonata 'Les adieux' and 'Coriolanus' overture, D'Indy's 'Wallenstein,' and Elgar's Symphony in A flat. His subject on December 3 was Beethoven's Quartet in B flat (Op. 130), and on December 17 'Architectural Music,' illustrated by Bach's 'Christmas Oratorio.' In connection with the Corporation free lectures, Mr. Alfred Perceval Graves gave an interesting address on 'Manx Music,' on November 24.

Mr. F. Brandon Cheshire gave a lecture-recital on Chopin before the local section of the I.S.M. on December 10.

The Welsh Choral Union's performance of the 'Messiah,' on December 18, drew a crowded and appreciative assembly to the Philharmonic Hall. The occasion again added to the Welsh choir's laurels. Nothing could be finer than their forceful singing. The vocal principals were Miss Edith Evans, Miss Maria Yelland, Mr. Ben Davies, and Mr. Herbert Brown. Mr. Harry Evans's conducting had its usual inspiring effect on his forces.

The Ormskirk Musical Association gave a highly creditable performance, on December 15, of Coleridge-Taylor's 'Death of Minnehaha,' and of Dr. James Lyon's choral ballad, 'The Warden of the Cinque Ports.' Mr. John Ball conducted, and the soloists were Miss Emily Breare, Mr. R. Charlesworth, and Mr. Robert Duckworth (violinist).

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

A feature of Manchester musical life calculated to impress the stranger within our gates is the number of concerts, given publicly, or by semi-private subscription societies, devoted to string chamber-music. The Brodsky Quartet was the first in the field fourteen years ago; now one finds in addition local quartets led by Mr. Rawdon Briggs, Mr. Arthur Catterall and Miss Edith Robinson, besides the visits from celebrated Continental players—all of which argues a gratifying growth of interest in this, the severest and purest form of music, and the past month has witnessed performances of notable interest in this branch of musical art. Miss Edith Robinson is engaged at the Royal Manchester College of Music, and in quartet work is associated with Miss Lily Simms and the Misses Isabel and Mary McCullagh. Their first concert brought the performance of two works quite new to Manchester audiences: Balfour Gardiner's quartet Allegro movement played at the recent Musical League concerts in Liverpool, and Hugo Wolf's 'Italienische Serenade' in the quartet arrangement—the orchestral version happily being well known here. Mr. Francis Harford, now professor at the College of Music, was the vocalist. At the next concert by these musicians, Donald Tovey's Quintet for pianoforte and strings will be heard for the first time in Manchester. Some months ago the Brodsky Quartet performed two movements of an unfinished work by Grieg, and after the composer's death sketches were discovered of a slow movement, and material for the concluding section of the work, which have enabled Mr. Julius Röntgen, of Amsterdam, to complete the quartet, which has recently been given for the first time in its entirety by Dr. Brodsky and his well-known colleagues. When Grieg was last a visitor in Manchester he was much impressed by the playing of this distinguished quartet, and not improbably this posthumous composition was written in fulfilment of a promise then made to compose a work for them.

The Hallé Concerts continue to pursue the well-trodden path of classical masterpieces, Dr. Richter's predilections being clearly revealed in the programmes played weekly. The warm welcome extended to the few novelties so far heard this season should encourage the responsible authorities to be less timorous in their excursions into the unknown territory of orchestral music. In this connection

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MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

At the fourth Philharmonic concert, on November 23, Vincent D'Indy's Trilogy 'Wallenstein,' comprising: (1) Wallenstein's Camp, (2) Max and Thekla, (3) Death of Wallenstein, was played for the first time here in its entirety, when the vividly descriptive music received a brilliant performance under Dr. Cowen's direction. In Schumann's Pianoforte Concerto, Mr. Harold Bauer played the solo part with musicianly skill and intuition, and the vocalist, Mr. Paul Schmiedes, made a favourable impression in Beethoven's 'Adelaide.' The fifth concert, on December 7, was remarkable for the Society's first performance of Elgar's Symphony, which, under Dr. Cowen's direction, served to quicken and deepen appreciation of this great work. The vocalist, Madame Edvina, was especially well heard in Charpentier's 'Air de Louise.'

Hugo Kaun's Symphony in D minor (Op. 22) received a second performance in Liverpool on November 30, when it was played by the Symphony Orchestra, conducted by Mr. Vasco Akeroyd. The composer, born in Berlin, 1863, is now resident in America, where he composed this symphony 'An mein Vaterland,' written on classical lines with considerable invention and resource. Considerable interest attached to the first appearance of the youthful violin prodigy, Master Eddy Brown, who displayed extraordinary facility in Mendelssohn's E minor Concerto.

Handel's 'Acis and Galatea' was performed by the Post Office Choral Society, conducted by Mr. P. Ingram, on December 8, the vocal principals being Madame de Vere Sapio, Mr. Cynlais Gibbs and Mr. Robert Radford. The result was a highly commendable performance.

On December 16, Mr. Egon Petri completed his series of four Beethoven recitals, which have been interesting and instructive.

The second Schiever concert on December 11 was devoted to Beethoven's Quartet in D (Op. 18), the C major (Op. 59), and the B flat (Op. 130), in which the players associated with Mr. Ernst Schiever fully maintained the high standard of these notable chamber concerts.

At the Rawdon Briggs Chamber Concert on November 29, Dr. Ernest Walker's Pianoforte quintet in A major made a favourable impression as an interesting and scholarly work. The strings were also agreeably heard in Volkmann's Quartet No. 4, in E minor, and Beethoven's (Op. 132) A minor Quartet. A similar noteworthy concert was given on December 13 by an accomplished quartet of ladies, Miss Edith Robinson, Miss Isabel McCullagh, Miss Lily Simms and Miss May McCullagh, whose ensemble playing was well displayed in Beethoven's F minor (Op. 95), Mr. Balfour Gardiner's Quartet in one movement, and in Schumann's Quintet (pianoforte, Mr. George Rathbone). The vocalist was Mrs. Norman Melland.

An event of exceptional importance was M. Paderewski's recital on November 27, when the great pianist attracted and impressed a large audience.

At the concert of the Liscard Orchestral Society on November 27, Mr. Tobias Matthay's Concert Piece in A minor for pianoforte and orchestra was cleverly played by

his pupil, Miss Dorothy Wahlers. The composition is written in the form of a symphonic series of variations. Mr. Horace Cropper was heard to advantage as a violinist in Saint-Saëns's Introduction and Rondo Capriccioso (Op. 28), and the large orchestra, conducted by Mr. P. R. Smart, played with animation. The vocalist was Miss Winifred Thomas.

Mr. Donald Tovey lectured at the University, on November 19, on 'Dramatic Music' in connection with purely instrumental modern works, whether 'descriptive' or not, with illustrations from Beethoven's sonata 'Les adieux' and 'Coriolanus' overture, D'Indy's 'Wallenstein,' and Elgar's Symphony in A flat. His subject on December 3 was Beethoven's Quartet in B flat (Op. 130), and on December 17 'Architectural Music,' illustrated by Bach's 'Christmas Oratorio.' In connection with the Corporation free lectures, Mr. Alfred Perceval Graves gave an interesting address on 'Manx Music,' on November 24.

Mr. F. Brandon Cheshire gave a lecture-recital on Chopin before the local section of the I.S.M. on December 10.

The Welsh Choral Union's performance of the 'Messiah,' on December 18, drew a crowded and appreciative assembly to the Philharmonic Hall. The occasion again added to the Welsh choir's laurels. Nothing could be finer than their forceful singing. The vocal principals were Miss Edith Evans, Miss Maria Yelland, Mr. Ben Davies, and Mr. Herbert Brown. Mr. Harry Evans's conducting had its usual inspiring effect on his forces.

The Ormskirk Musical Association gave a highly creditable performance, on December 15, of Coleridge-Taylor's 'Death of Minnehaha,' and of Dr. James Lyon's choral ballad, 'The Warden of the Cinque Ports.' Mr. John Ball conducted, and the soloists were Miss Emily Breare, Mr. R. Charlesworth, and Mr. Robert Duckworth (violinist).

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

A feature of Manchester musical life calculated to impress the stranger within our gates is the number of concerts, given publicly, or by semi-private subscription societies, devoted to string chamber-music. The Brodsky Quartet was the first in the field fourteen years ago; now one finds in addition local quartets led by Mr. Rawdon Briggs, Mr. Arthur Catterall and Miss Edith Robinson, besides the visits from celebrated Continental players—all of which argues a gratifying growth of interest in this, the severest and purest form of music, and the past month has witnessed performances of notable interest in this branch of musical art. Miss Edith Robinson is engaged at the Royal Manchester College of Music, and in quartet work is associated with Miss Lily Simms and the Misses Isabel and Mary McCullagh. Their first concert brought the performance of two works quite new to Manchester audiences: Balfour Gardiner's quartet Allegro movement played at the recent Musical League concerts in Liverpool, and Hugo Wolf's 'Italienische Serenade' in the quartet arrangement—the orchestral version happily being well known here. Mr. Francis Harford, now professor at the College of Music, was the vocalist. At the next concert by these musicians, Donald Tovey's Quintet for pianoforte and strings will be heard for the first time in Manchester. Some months ago the Brodsky Quartet performed two movements of an unfinished work by Grieg, and after the composer's death sketches were discovered of a slow movement, and material for the concluding section of the work, which have enabled Mr. Julius Röntgen, of Amsterdam, to complete the quartet, which has recently been given for the first time in its entirety by Dr. Brodsky and his well-known colleagues. When Grieg was last a visitor in Manchester he was much impressed by the playing of this distinguished quartet, and not improbably this posthumous composition was written in fulfilment of a promise then made to compose a work for them.

The Hallé Concerts continue to pursue the well-trodden path of classical masterpieces, Dr. Richter's predilections being clearly revealed in the programmes played weekly. The warm welcome extended to the few novelties so far heard this season should encourage the responsible authorities to be less timorous in their excursions into the unknown territory of orchestral music. In this connection

Mr. E. J. Broadfield's statement at the annual meeting of the Royal Manchester College of Music is not without interest: 'I am not sure that some of us are not beginning to wish the programmes (for concerts generally) were not so scientific and learned as they sometimes are, and that we might hear some of the old things that delighted us thirty years ago.'

The ultra-conservative and unadventurous policy of the Hallé executive is certainly in keeping with such views. The month's concerts have embraced Berlioz's 'Faust,' a Wagner evening, the annual performance of the 'Messiah,' and two orchestral concerts, at one of which Mr. Frederick Dawson played brilliantly in the César Franck Variations. That his powers are not exclusively of the 'Oktavenbändiger' order was proved by his highly imaginative playing of Debussy pieces. Lady Hallé's reading of Mendelssohn's well-worn Concerto was conspicuous for its rhythmic freedom and undoubted grace. Schubert's 'Unfinished' Symphony and the Schumann No. 2 have also been heard, the former played without much inspiration, and the latter pronounced dull and heavy. Elgar's Allegro for string quartet and orchestra was superbly played, Richter's heavy bass giving a grand foundation. The orchestral playing in 'Faust' was supremely good: not so the chorus work. Mrs. Henry J. Wood, Messrs. Walter Hyde, Frederic Austin and Fowler Burton were the best all-round quartet we have had here in this work of recent years. On December 16, after a lapse of a few years, came another performance of the most colossal closing scene from 'Götterdämmerung,' sung this time by Miss Perceval Allen. We had Richter in his majesty and might amidst scenes of the greatest animation.

Manchester, for years past, has been opera-starved. As showing how hard times have been, the performance of Verdi's 'La Forza del Destino' by the Carl Rosa Company, under Mr. Walter van Noorden, at the beginning of December, has been hailed as quite a notable incident, and later in the month the Moody-Manners Company, under Mr. Richard Eckholdt's conductorship, gave 'Aida,' 'Die Meistersinger,' 'Eugene Onegin,' 'La Tosca,' and 'Madama Butterfly,' and Gatty's new 'Duke or Devil' (noticed separately on p. 24), making the most interesting and varied musical week ever given in a Manchester theatre. Manchester inhabitants are good theatre-goers, and, proportionately to population, probably no English area contains so many music-lovers; yet, with Richter and his orchestra in our midst, Edinburgh has the honour of giving the first cycle of the Wagnerian Ring dramas outside London. We want a theatre to do for opera what Miss Horniman's now famed Gaiety company has done for drama. Somewhat allied to opera has been the performance at the Victoria University of Milton's 'Comus,' with Harry Lawes's musical accompaniments. Mr. F. Bonavia directed the Royal College of Music orchestra, and had arranged for this occasion a most appropriate suite of old Italian pieces for strings. Dr. Henry Watson played his harpsichord; Miss Edith McCullagh as the Lady, Miss Una Lynde as Sabrina, Mr. Siegfried Herford and Mr. Eric Baker as the Brothers, Mr. Arthur Cooper as Comus, and Mr. W. J. Douglas as the Attendant Spirit did effective work.

The Saturday evening organ recitals at the Town Hall, by Dr. Kendrick Pyne, always a noteworthy feature in Manchester's æsthetic life, have been discontinued for the present, owing to structural alterations, so that organ solos by Mr. David Clegg on the Free Trade Hall instrument at the fifth Promenade concert acquired somewhat unusual interest: his 'Poem Misterioso for a modern concert organ' only proved a vehicle for a showy technical display. For the last Promenade concert of the year Mr. Speelman had drafted quite an ideal programme—English music of the worthiest order by Stanford, Elgar, Mackenzie and Bantock, in company with lesser-known works by Rubinstein, Liszt, Svendsen, Weber and Sibelius ('King Christian II.' suite). Miss Phyllis Lett sang Bantock's 'Sappho' songs, and Mr. Needham played flute solos.

Madame Kirkby Lunn, Manchester's greatest singer, gave a lengthy recital at the Gentlemen's Concerts, exhibiting a glorious vocal equipment and a great range of expression. Miss Elena Gerhardt made deep and lasting impressions at the Harrison concert in Brahms, Schubert, Strauss and Wolf lieder, and very few of these concerts have given such unalloyed enjoyment to Manchester musicians. Passing mention must be made of Dr. Watson's Vocal Society's

introduction to Manchester of Elgar's 'Go, song of mine,' and Gade's 'Christmas eve'; at Mr. Albert J. Cross's orchestral concert, Cyril Scott's 'Christmas' overture, Landon Ronald's 'Suite de ballet,' and MacDowell's second Piano-forte concerto were all brought to a first hearing in Manchester; and Paderewski was the only pianist who gave a recital during the month.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

On November 24 the Postal Choral Society gave an excellent performance of Elgar's 'King Olaf,' and showed much advance upon previous efforts. The orchestral score is a difficult one for a local orchestra, but under the skilful direction of Mr. E. L. Bainton a creditable reading was obtained. Miss Katherine Vincent and Messrs. Harold Wilde and Llewellyn Roberts were the solo vocalists.

At the second Harrison concert, on November 30, everything else was overshadowed by the incomparable lieder singing of Miss Elena Gerhardt: voice, intellect, and emotion were united to the one end, the interpretation of the composer's meaning.

On December 3, Berlioz's 'Faust' was revived by the Choral Union. Although only six rehearsals had been possible, on account of the Festival, a capital performance resulted. The mocking 'Amen' and 'Demon' choruses gave Dr. Coward opportunities for exhibiting startling tonal effects, and many of the dramatic portions were sung with great intensity. The Scottish Orchestra was engaged, and the soloists were Miss Emily Breare and Messrs. Alfred Heather, Charles Tree, and Llewellyn Roberts.

Two string quartet concerts have been given by the Chamber Music Society, the first by the St. Petersburg Quartet on November 26, and the second by the Sévick combination on December 14.

At the Newcastle Musical Society's concert on December 8, the most important features were César Franck's Violin sonata, finely played by Mr. A. Wall (violin) and Mr. E. L. Bainton (pianoforte), and Brahms's Horn trio, in which these artists were joined by M. Hervé (viola).

On November 30, the Darlington Choral and Orchestral Society gave a concert at which Coleridge-Taylor's 'Hiawatha's wedding-feast' was performed. Schumann's Piano-forte concerto was played by Miss Ethel Page, of Newcastle, at two or three days' notice. Mr. T. Henderson conducted.

On December 7, Parry's 'Pied piper' and Brahms's 'Song of Destiny' received an excellent performance by the Durham Musical Society, under the direction of Mr. W. Ellis, sub-organist of the cathedral.

The Elswick Road Wesleyan Choir repeated Brahms's 'German' Requiem on December 5 (Mr. George Dodds), and on December 9 the Whitley Bay Choral Society sang Elgar's 'Light of life,' Bach's 'Praise the Lord,' and Franck's 150th Psalm, with an accompaniment of two pianofortes.

The Ladies' Glee and Madrigal Society gave a successful concert at Hexham on December 14. The choir showed skilful training by the conductor, Mr. John Walton, and sang part-songs and madrigals by Schubert, Rheinberger, Coleridge-Taylor, Brahms (with accompaniment for harp and horns), and Este.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Sullivan's 'Golden Legend' was given by the Norwich Philharmonic Society with the aid of the Norwich Choral Society, under the conductorship of Dr. Bates, at St. Andrew's Hall, Norwich, on December 16. The solo vocalists were Madame Le Mar, Miss Phyllis Lett, Mr. Webster Millar and Mr. Albert Garcia. The band and chorus gave evidence of the careful training they had received under their esteemed conductor.

Some changes have been made in the executive of the Norfolk and Norwich Musical Festival in consequence of the resignation by Sir Charles Gilman of the chairmanship of the committee of management, Mr. F. Oddin Taylor (honorary secretary for the last eighteen years) having been elected to the office of chairman, and Mr. Edmund Reeve to the office of honorary secretary in the place of Mr. Taylor.

Mr. E. J. Broadfield's statement at the annual meeting of the Royal Manchester College of Music is not without interest: 'I am not sure that some of us are not beginning to wish the programmes (for concerts generally) were not so scientific and learned as they sometimes are, and that we might hear some of the old things that delighted us thirty years ago.'

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MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Orchestral Concerts gave their first performance on December 2. Berlioz's 'Hungarian' march from 'Faust,' Schubert's Symphony in C, and the 'Tannhäuser' overture are exacting works; and yet, with allowances for the inexperience of many of the performers, they were all well performed. The audience were evidently charmed by Elgar's suite (No. 2), 'Wand of Youth.' Mr. Robert Radford sang 'Qui s'degno' (Mozart) and 'Vulcan's song' (Gounod) very finely, and in response to an encore gave Gounod's 'Nazareth.'

The Mansfield Choral Union gave a remarkably fine performance of Handel's 'Samson' on December 7, under the direction of Mr. John Cullen. Choir and orchestra alike did excellent work, and the artists were Miss Gertrude Crisp, Miss E. Meggitt, Mr. John Booth, and Mr. W. Downing.

An attractive programme was provided by the Misses Baxter at their concert on December 9. Local talent of exceptional promise was exhibited alike in the singing of Miss Alice Baxter and the violin solos of Miss Hilda Baxter, and they were assisted by Mr. Francis Harford, and by Mr. Walter Wiltshire, who ably accompanied.

The Nottingham Glee and Madrigal Society, under Mr. C. E. Riley, gave an admirable concert performance of Gounod's 'Faust' on December 11, when the solos were very ably rendered by Miss Mary Lund, Miss Minnie Wall, Mr. Henry Turnpenney, Mr. James Coleman, Mr. Albert Farnsworth, and Mr. Albert Barrass.

An interesting lecture on Mozart was given at the University College, on December 16, by Mr. T. Henderson, the illustrations being ably supplied by Miss Cantelo (pianoforte), Miss Hilda Baxter (violin) and Miss Bentley (vocalist).

The Beeston (Notts) Choral Society gave selections from the 'Hymn of Praise' and 'Elijah' and included 'Hear my prayer' in their programme of December 16. The solos were rendered by Miss Crisp, Mrs. West, Mrs. Wheatley, Mr. Lloyd Jones, and Mr. F. C. Taylor. Mr. Thums conducted.

'Hiawatha' (Coleridge-Taylor) was ably rendered on December 16 by the Gainsborough Choral Society, under the direction of Mr. W. H. Montgomery. The solos were well rendered by Miss Lunn, Mr. Habbershaw, and Mr. Charles Knowles.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of this term took place in the Town Hall on October 16, when Mark Hambourg and his colleagues gave a very enjoyable concert, the pianist's chief items being Beethoven's Sonata, Op. 2, No. 3, not often heard, but beautifully played, and Chopin's Andante Spiniato and Polonaise.

On October 21 in the same hall, under the auspices of the Musical Club, Mr. Leonard Borwick, Madame Marie Soldat and Mr. Percy Such gave a capital concert, Mr. Borwick's chief contribution being Schumann's delightful 'Etudes Symphoniques' (Op. 13).

On October 25, in the same building, Mr. Plunket Greene, with Sir Charles Stanford at the pianoforte, gave an enjoyable concert, consisting, however, exclusively of songs, though of various nationalities, of which 'The Fairy Lough' and 'Quick! we have but a second,' were very enthusiastically received.

On October 30, Mr. Arthur Newstead and party gave a concert in the Assembly Room of the Town Hall, this being the pianist's first visit to Oxford. He played admirably, amongst other pieces Beethoven's Sonata 'Appassionata' and Liszt's Rhapsody No. 15.

On November 12 in the Music Room, Holywell, and under the auspices of the Musical Union, Mr. Raymond Duncan lectured on 'Hellenic Music.' Mr. Duncan was most enthusiastic in his admiration of the old Greek music, but it was a little startling to be assured that if only we had kept to their simple style and not suffered ourselves to be led away by modern innovations and chromaticisms, we should have been as a nation so much more advanced all round

that we should have had 'wireless telegraphy' a century ago! The illustrations were admirably rendered by Mrs. Duncan, who is, we understand, a Greek lady, and she is the fortunate possessor of a very charming voice.

On November 18 the Town Hall was packed to hear Paderewski, who played delightfully Beethoven's Sonata (Op. 27, No. 1) in E flat, Schumann's 'Fantasiestücke' and Chopin's ever-welcome Scherzo in B flat minor.

On November 23, in the same hall, the Oxford Vocal Society, under the baton of Mr. H. B. Wilsdon, gave a very good rendering of Mendelssohn's 'St. Paul,' the soloists being Miss Truscott, Miss Williams, Mr. Child and Mr. Greeves Johnson.

On November 25, in the Town Hall and under the auspices of the Musical Club, an orchestral concert was given, amongst the pieces performed being Debussy's beautiful Symphonic Prelude 'L'après-midi d'un faune,' and Elgar's famous Enigma Variations on an Original Theme, which it had been a labour of love to practise for some time under Dr. Allen's able direction, were admirably rendered and delighted everyone. We should mention that a short orchestral 'Fantasy' by a young musician, Mr. H. B. Gardiner, was also included, and about his work we may perhaps say more in course of time.

On November 30 Sir Walter Parratt, the Professor of Music, gave his terminal lecture in the Sheldonian Theatre to an appreciative audience, the subject being 'Programme Music,' the illustrations to which were played on the pianoforte by Dr. Allen. The Professor lamented that second-rate composers much abused their art by introducing effects which were strained and unwarranted, under the idea of 'programme,' but said that Brahms was totally exonerated from this fault. Still, the Professor admitted that in the hands of a great composer, like Haydn for instance, the idea of 'programme music' had been often turned to great advantage.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Musical activity among the Wesleyan churches of the city has been greatly stimulated by the building in Sheffield of the handsome new Victoria Hall, a modern building capable of seating 2,000 persons. An affiliated choral body—the Victoria Hall Choral Society—has been formed in connection with the place, and under the leadership of Mr. H. C. Jackson is doing excellent work. During the winter well-studied performances of 'St. Paul' and the 'Hymn of Praise' have been given, in which spirited choral-singing has been a feature. In the same connection the musical discourses of the Rev. H. Giffard Oyston and some excellent Saturday popular concerts are all tending to a general advancement of music among the Wesleyans.

An orchestral pioneer effort has been launched during the past few weeks. A scheme of promenade concerts, organized by three well-known supporters of music in the city—Messrs. E. Willoughby Firth, T. Walter Hall and C. D. Leng, together with Mr. J. A. Rodgers as conductor and manager—came to fruition on November 18 and December 2, when the Albert Hall was filled with large audiences at popular prices. A capable local orchestra of sixty performers played Beethoven's Symphonies Nos. 5 and 8 and Liszt's Pianoforte concerto in E flat, with Mr. Frederick Dawson as soloist; Handel's Organ concerto No. 4, with Mr. J. W. Phillips at the console; Smetana's 'Bartered Bride' overture; Elgar's Serenade for strings; Tchaikovsky's 'Capriccio Italien' and '1812' Overture, and pieces by Mackenzie, Wagner, Handel, &c. The reception of the venture was quite enthusiastic, and the concerts may come to be permanently established. Excellent assistance was given by Mr. Herbert Heyner and Miss Bessie Bowness (vocalists), and Mrs. Mountain (accompanist). Two more concerts are to be given in March.

The Hillsborough Wesleyan Choral Society earned high honour for a thoroughly competent performance of Bach's 'My spirit was in heaviness,' under Mr. F. Shimeld. At the second and third concerts of the Chamber Music Society the Klingler Quartet and the New Trio appeared, and an interesting pianoforte and vocal recital served to introduce to Sheffield the Misses Ivy and Valerie Parkin.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Orchestral Concerts gave their first performance on December 2. Berlioz's 'Hungarian' march from 'Faust,' Schubert's Symphony in C, and the 'Tannhäuser' overture are exacting works; and yet, with allowances for the inexperience of many of the performers, they were all well performed. The audience were evidently charmed by Elgar's suite (No. 2), 'Wand of Youth.' Mr. Robert Radford sang 'Qui s'degno' (Mozart) and 'Vulcan's song' (Gounod) very finely, and in response to an encore gave Gounod's 'Nazareth.'

The Mansfield Choral Union gave a remarkably fine performance of Handel's 'Samson' on December 7, under the direction of Mr. John Cullen. Choir and orchestra alike did excellent work, and the artists were Miss Gertrude Crisp, Miss E. Meggitt, Mr. John Booth, and Mr. W. Downing.

An attractive programme was provided by the Misses Baxter at their concert on December 9. Local talent of exceptional promise was exhibited alike in the singing of Miss Alice Baxter and the violin solos of Miss Hilda Baxter, and they were assisted by Mr. Francis Harford, and by Mr. Walter Wiltshire, who ably accompanied.

The Nottingham Glee and Madrigal Society, under Mr. C. E. Riley, gave an admirable concert performance of Gounod's 'Faust' on December 11, when the solos were very ably rendered by Miss Mary Lund, Miss Minnie Wall, Mr. Henry Turnpenney, Mr. James Coleman, Mr. Albert Farnsworth, and Mr. Albert Barrass.

An interesting lecture on Mozart was given at the University College, on December 16, by Mr. T. Henderson, the illustrations being ably supplied by Miss Cantelo (pianoforte), Miss Hilda Baxter (violin) and Miss Bentley (vocalist).

The Beeston (Notts) Choral Society gave selections from the 'Hymn of Praise' and 'Elijah' and included 'Hear my prayer' in their programme of December 16. The solos were rendered by Miss Crisp, Mrs. West, Mrs. Wheatley, Mr. Lloyd Jones, and Mr. F. C. Taylor. Mr. Thums conducted.

'Hiawatha' (Coleridge-Taylor) was ably rendered on December 16 by the Gainsborough Choral Society, under the direction of Mr. W. H. Montgomery. The solos were well rendered by Miss Lunn, Mr. Habbshaw, and Mr. Charles Knowles.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of this term took place in the Town Hall on October 16, when Mark Hambourg and his colleagues gave a very enjoyable concert, the pianist's chief items being Beethoven's Sonata, Op. 2, No. 3, not often heard, but beautifully played, and Chopin's Andante Spiniato and Polonaise.

On October 21 in the same hall, under the auspices of the Musical Club, Mr. Leonard Borwick, Madame Marie Soldat and Mr. Percy Such gave a capital concert, Mr. Borwick's chief contribution being Schumann's delightful 'Etudes Symphoniques' (Op. 13).

On October 25, in the same building, Mr. Plunket Greene, with Sir Charles Stanford at the pianoforte, gave an enjoyable concert, consisting, however, exclusively of songs, though of various nationalities, of which 'The Fairy Lough' and 'Quick! we have but a second,' were very enthusiastically received.

On October 30, Mr. Arthur Newstead and party gave a concert in the Assembly Room of the Town Hall, this being the pianist's first visit to Oxford. He played admirably, amongst other pieces Beethoven's Sonata 'Appassionata' and Liszt's Rhapsody No. 15.

On November 12 in the Music Room, Holywell, and under the auspices of the Musical Union, Mr. Raymond Duncan lectured on 'Hellenic Music.' Mr. Duncan was most enthusiastic in his admiration of the old Greek music, but it was a little startling to be assured that if only we had kept to their simple style and not suffered ourselves to be led away by modern innovations and chromaticisms, we should have been as a nation so much more advanced all round

that we should have had 'wireless telegraphy' a century ago! The illustrations were admirably rendered by Mrs. Duncan, who is, we understand, a Greek lady, and she is the fortunate possessor of a very charming voice.

On November 18 the Town Hall was packed to hear Paderewski, who played delightfully Beethoven's Sonata (Op. 27, No. 1) in E flat, Schumann's 'Fantasiestücke' and Chopin's ever-welcome Scherzo in B flat minor.

On November 23, in the same hall, the Oxford Vocal Society, under the baton of Mr. H. B. Wilsdon, gave a very good rendering of Mendelssohn's 'St. Paul,' the soloists being Miss Truscott, Miss Williams, Mr. Child and Mr. Greeves Johnson.

On November 25, in the Town Hall and under the auspices of the Musical Club, an orchestral concert was given, amongst the pieces performed being Debussy's beautiful Symphonic Prelude 'L'après-midi d'un faune,' and Elgar's famous Enigma Variations on an Original Theme, which it had been a labour of love to practise for some time under Dr. Allen's able direction, were admirably rendered and delighted everyone. We should mention that a short orchestral 'Fantasy' by a young musician, Mr. H. B. Gardiner, was also included, and about his work we may perhaps say more in course of time.

On November 30 Sir Walter Parratt, the Professor of Music, gave his terminal lecture in the Sheldonian Theatre to an appreciative audience, the subject being 'Programme Music,' the illustrations to which were played on the pianoforte by Dr. Allen. The Professor lamented that second-rate composers much abused their art by introducing effects which were strained and unwarranted, under the idea of 'programme,' but said that Brahms was totally exonerated from this fault. Still, the Professor admitted that in the hands of a great composer, like Haydn for instance, the idea of 'programme music' had been often turned to great advantage.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Musical activity among the Wesleyan churches of the city has been greatly stimulated by the building in Sheffield of the handsome new Victoria Hall, a modern building capable of seating 2,000 persons. An affiliated choral body—the Victoria Hall Choral Society—has been formed in connection with the place, and under the leadership of Mr. H. C. Jackson is doing excellent work. During the winter well-studied performances of 'St. Paul' and the 'Hymn of Praise' have been given, in which spirited choral-singing has been a feature. In the same connection the musical discourses of the Rev. H. Giffard Oyston and some excellent Saturday popular concerts are all tending to a general advancement of music among the Wesleyans.

An orchestral pioneer effort has been launched during the past few weeks. A scheme of promenade concerts, organized by three well-known supporters of music in the city—Messrs. E. Willoughby Firth, T. Walter Hall and C. D. Leng, together with Mr. J. A. Rodgers as conductor and manager—came to fruition on November 18 and December 2, when the Albert Hall was filled with large audiences at popular prices. A capable local orchestra of sixty performers played Beethoven's Symphonies Nos. 5 and 8 and Liszt's Pianoforte concerto in E flat, with Mr. Frederick Dawson as soloist; Handel's Organ concerto No. 4, with Mr. J. W. Phillips at the console; Smetana's 'Bartered Bride' overture; Elgar's Serenade for strings; Tchaikovsky's 'Capriccio Italien' and '1812' Overture, and pieces by Mackenzie, Wagner, Handel, &c. The reception of the venture was quite enthusiastic, and the concerts may come to be permanently established. Excellent assistance was given by Mr. Herbert Heyner and Miss Bessie Bowness (vocalists), and Mrs. Mountain (accompanist). Two more concerts are to be given in March.

The Hillsborough Wesleyan Choral Society earned high honour for a thoroughly competent performance of Bach's 'My spirit was in heaviness,' under Mr. F. Shemeld. At the second and third concerts of the Chamber Music Society the Klingler Quartet and the New Trio appeared, and an interesting pianoforte and vocal recital served to introduce to Sheffield the Misses Ivy and Valerie Parkin.

The Sheffield Musical Union's winter concert was designed on popular lines. Sullivan's 'The Golden Legend' and Cliffe's 'Ode to the North-east wind' caught the fancy of both performers and audience. Choir and orchestra were in brilliant form, and Dr. Coward has rarely found his forces in better mood. The soloists were Miss Edith Evans, Miss Maria Velland, Mr. Harold Wilde and Mr. Charles Tree. Mr. W. S. Jessop was at the organ and Mr. J. H. Parkes led the orchestra.

A picturesque performance of Mr. Coleridge-Taylor's 'Hiawatha' was given on December 14 by the Amateur Musical Society. Mr. Henry J. Wood, who conducted, infused vitality into all the contrasted sections of the work. The singing of the choir was well balanced, alert, expressive and full of varied shades of tone. The orchestra was mainly local, carefully prepared by Mr. Wood, with principals from the Queen's Hall and Hallé Orchestras, and their finished playing was a feature of the concert. The soloists were Miss Amy Evans, Mr. Joseph Reed and Mr. Thorpe Bates. There was considerable enthusiasm at the close of the concert.

There were some interesting choral features at the December concert of the Amateur Instrumental Society. The choir of the Grand Opera Society assisted in a number of Wagner opera selections, among the excerpts admirably sung and played being the Apotheosis and final chorus of 'The Mastersingers,' and the Bridal processional music and Nuptial march from 'Lohengrin.' The orchestra gave a well-studied performance of Beethoven's 'Pastoral' symphony. All the works were directed by Mr. J. Duffell.

Another enjoyable amateur orchestral concert was given early in December by the Philharmonic Orchestra, the members of which played enthusiastically and well in Dvorák's 'New World' symphony, Mozart's 'Magic Flute' overture, and other works. The probationary branch of the same orchestra also gave a highly creditable concert, at which Haydn's 'London symphony' and Wober's 'Japanese war pictures' were the chief works played. Both concerts were conducted by Mr. J. H. Parkes.

A number of suburban and district societies have given ante-Christmas concerts, among the most notable being those of the Rotherham Choral Society (Stanford's 'The Revenge' and Mendelssohn's 42nd Psalm—conductor, Mr. Thomas Brameld); the Heeley Musical Union (Coleridge-Taylor's 'Meg Blane'—Mr. Maurice Tomlinson); the Hillsborough Choral Society ('The Creation'—Mr. F. Shimeld); the Barnsley St. Cecilia Society ('Elijah'—Dr. Bairstow), and the Norton Lees Choral Society (Leon's 'The gate of life'—Mr. Arnold Bagshaw). Mention must also be made of a chorally successful performance of Handel's 'Samson' by the Sheffield Choral Union, conducted by Mr. H. Reynolds.

Some amateur operatic performances of Gounod's 'Faust,' by the Grand Opera Society (conductor, Mr. J. Duffell), and of 'Iolanthe,' by the Croft Hill Society, under Mr. Revill Slater, may also be noted among recent successful musical doings.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

On November 30, the Leeds Philharmonic Society gave Stanford's oratorio 'Eden,' and the compliment implied was made all the more significant since they revived the work six years ago, with sufficient success to induce them to repeat it. In spite of all the changes in fashion which have occurred since 'Eden' was produced in Birmingham in 1891, it holds its own well, and the excellence of its libretto—which, it will be remembered, Mr. Robert Bridges based on a scenario left by Milton—combined with the thoughtful scholarship of the music, is still capable of producing a strong and distinguished impression. Madame Gleeson-White, Miss Blanche Tomlinson (a most promising young local soprano), Miss Dilys Jones, Messrs. Hyde, Jamieson Dodds and Plunket Greene formed a most able cast of soloists, and the choir sang with great refinement and beauty of tone. Sir Charles Stanford conducted. The Leeds Choral Union's performance of 'Elijah,' on December 15, with

Miss D'Argo, Miss Miller, Messrs. Albert Watson and Thorpe Bates as soloists, under the conductorship of Dr. Coward, calls for no more than brief mention, as does the Philharmonic Society's 'Messiah,' under Mr. Fricker's direction, on December 22—one of a series of Christmas celebrations in the West Riding which are certainly 'too numerous to mention.' Two of the so-called 'Municipal' concerts call for notice. On December 4 a worthy performance of the 'Eroica' was given under Mr. Fricker, and it was satisfactory to observe the close and sustained attention which was paid to so long and serious a work by a 'popular' Saturday night audience. Mr. Ernest Farrar's orchestral rhapsody, 'The Open Road,' was an interesting feature of the concert; it showed a nice feeling for melody and a moving rhythm, and the orchestra is handled with ability. Mr. Alexander Cohen, a local violinist, attacked with much pluck the Canzonetta and Finale from Tchaikovsky's Violin concerto, and Miss Laura Binns was the vocalist. The concert on December 18 was made the occasion of a little Haydn celebration, the programme including two of his symphonies, 'The Clock' and 'Farewell' (the latter with all the traditional 'effects'), and an overture in D. Miss Mabel Corbishley was the soloist in Chopin's 'Polonaise' (Op. 22) for pianoforte and orchestra, and a couple of Wagner pieces restored the equilibrium for those who might deem Haydn's music too old-fashioned to interest them. The Leeds Symphony Society, on December 13, gave a concert at which, under Mr. Grimshaw's direction, Gade's Symphony in F was the most important work in the programme, a graceful Suite by Delibes, 'La Source,' being a pleasing feature. Three Chamber Concerts, which have to be recorded, introduced some exceptionally interesting compositions. The Leeds Bohemian Quartet, on December 3, included in their programme a Haydn quartet, together with a novelty to Leeds in Maurice Ravel's Quartet in D. On December 6 Mr. Alexander Cohen gave a concert at which César Franck's early but highly-interesting Pianoforte trio in F sharp minor, and Arensky's better known Trio in D minor were artistically played, while on the 8th the Rasch Quartet introduced, along with Tchaikovsky's fine Quartet in E flat minor, Mr. Frank Bridge's 'Three Idylls,' rather sombre having regard to their title, but exceedingly well written, and rich in colour. Powerful performances were given of both works. Miss Elena Gerhardt made her first appearance at Leeds at a Harrison concert on December 1 (and at Bradford the following evening), and created a most favourable impression by her superb singing. Vocal recitals by Mr. J. Burley on November 24, Mr. Brearley on November 25, and a violin recital by Pecskaï at one of the Leeds musical evenings, on December 14, call for mention.

OTHER TOWNS.

The Bradford Old Choral Society set a good precedent in making a departure from the traditional celebration of Christmas, by giving, on December 14, a portion of Bach's 'Christmas Oratorio,' a work which deserves at least a share of the too exclusive attention paid to the 'Messiah' at this season. Miss Perceval Allen, Miss Phyllis Lett, Mr. Harold Wilde and Mr. John Browning formed a cast of unusual ability, and the whole performance, which Mr. E. J. Pickles conducted, was of exceptional merit. The Permanent Orchestra's concert on December 11 was conducted by Mr. Landon Ronald, who took the place of Mr. Allen Gill, and secured a really brilliant performance of Tchaikovsky's fifth Symphony, a work which suits his powers perfectly. Nor was the orchestra heard to less advantage in the 'Ruy Blas' and Dvorák's 'Carneval' overtures, and indeed they have rarely appeared to more advantage. Miss E. Friedman was the violinist, and Mr. Brearley the vocalist. At the Subscription Concert on December 10, Madame Clara Butt, Mr. Kennerley Rumford, Mr. Catterall (a most artistic and finished violinist), and the pianist, Mr. Egon Petri, appeared in a miscellaneous programme which requires no detailed criticism.

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December 9 the Hull Symphony Orchestra, under Mr. Wallerstein, followed this by giving the same composer's fifth Symphony. Though it cannot be denied that these comparatively immature works are much outshone by the 'Unfinished' and the great C major, it is pleasant to be reminded of their existence, and to realise how Schubert built upon the precedent handed on to him by Haydn and Mozart. On the former occasion Miss Eldina Bligh played the solo part in Max Bruch's Violin concerto in G minor: on the latter, Bizet's second 'L'Arlésienne' suite was a pleasing feature in the programme. At the Symphony Orchestra's concert on November 24, it should be added, Dvorák's 'New world' symphony was played, but the performance hardly came up to the highest standard of the orchestra. On November 23 the Hull Vocal Society, of which Dr. G. H. Smith is the conductor, gave a miscellaneous programme, the choir being heard in unaccompanied part-music; and on December 8, Miss Guendolen Roe, a very young pianist, gave a recital which showed remarkable promise, her programme ranging from Bach to Reger, and including pieces which demand much more than mere digital dexterity.

The Huddersfield Subscription Concert on November 23 was supplied by Madame Clara Butt's party; that on December 14 was also of a miscellaneous character, a noteworthy feature being the performance of a lengthy scene from 'Samson and Delilah,' by Miss Lucy Nuttall and Mr. Walter Hyde. A very interesting programme of concerted vocal music was afforded at the Huddersfield Glee and Madrigal Society's concert on December 7, the singing of madrigals by Wilbye and T. A. Walmisley, as well as of later glees and part-songs, being of much excellence. Mr. J. W. Armitage conducted.

The Morley Choral Society gave a welcome revival of Handel's 'Jephtha' on November 24, when the choir, under Mr. Fricker's direction, sang with great freshness and vigour, and Miss Blanche Tomlinson, Miss E. Ferguson, Mr. Mullings and Mr. Woodward were the soloists, the first three being young vocalists of exceptional promise. The Pudsey Choral Union also chose 'Jephtha' for their concert on November 29, when Mr. H. H. Pickard conducted a good all-round performance, the soloists being Madame Goodall, Miss Bradley and Messrs. Hempsall and Hayle. The Batley Choral Society departed from their customary routine on December 7, by undertaking the first performance outside London of Mr. Hubert Bath's 'Wedding of Shon Maclean,' which went with capital vigour under Mr. Fearnley's conductorship, Miss Taggart and Mr. Herbert Parker being the soloists.

The Wakefield Chamber Concert on December 16 introduced Miss Gertrude Peppercorn as pianist, Mr. W. H. Squire as violoncellist, and Mr. Gordon Cleather as vocalist, in a programme of general interest. On December 6 the Scarborough Philharmonic Society, under Dr. Ely, gave a brilliant performance of Elgar's 'Black Knight,' and of some of his 'Bavarian Highlands' suite, the orchestra being heard in the 'Unfinished' symphony, and Mr. Albert Garcia contributing a number of songs. At York, Mr. John Groves gave one of his chamber concerts on November 26, when, with the assistance of Mr. W. H. Cass (violin) and Miss Groves (pianoforte), he introduced Arensky's Pianoforte trio in D minor, and Miss Grace Groves sang some poetical songs by Mr. Ernest Farrar, who accompanied them. The York Musical Society gave a miscellaneous concert on December 15, the choir singing some madrigals and an *alla cappella* anthem by their conductor, Mr. T. T. Noble, who also secured interesting performances of one of Elgar's 'Wand of youth' suites, and other orchestral pieces. On December 1 the Middlesbrough Musical Union, under Mr. Kilburn's conductorship, gave their first performance of the 'Faust' of Berlioz. Miss Ethel Lister, Mr. W. Mullins and Mr. Thorpe Bates were the principals in a generally satisfactory interpretation of the work.

The National Welsh Festival Choir will commence rehearsing at St. Benet's Welsh Church, Queen Victoria Street, E.C., on Thursday, January 13, at 8 p.m. The conductor will be Dr. A. Williams, and at the service on St. David's Eve, at St. Paul's Cathedral, the band of the Grenadiers will accompany the Choir.

Foreign Notes.

ANTWERP.

At the 138th Concert Populaire, M. Victor Vreuls conducted with considerable success several of his own highly interesting works, including the Symphony with solo violin, and the symphonic poem 'Jour de fête.'

BERLIN.

The Königliche Kapelle, conducted by Dr. Richard Strauss, played the 'Mirjam' Symphony, by Friedrich Gernsheim, at their third concert. The veteran composer (who is professor of composition at the Königliche Hochschule für Musik) was present and received a cordial ovation. A work of a more revolutionary character, Mahler's first Symphony, was heard at the fourth concert. This composition has many original touches and is, of course, wonderfully scored. On the same evening, the fiftieth anniversary of his death, Spohr's Notturmo (Op. 37) for solo wind instruments and orchestra was performed.—Bruckner's eighth Symphony was played by Josef Stransky at the head of the Blüthner Orchestra.—At the Philharmonic concerts, Professor Nikisch introduced Max Reger's 'Prologue to a Tragedy' and the new Symphony in E minor (Op. 27) by Rachmaninoff. The latter work was favourably received.—Another interesting Russian composition, 'Poème de l'Extase,' by Scriabine, was played at an orchestral concert given by the clever Russian conductor, Dr. Alexandre Chessin.—The Philharmonische Chor gave one of their now famous performances of Bach's great Mass in B minor, while the Singakademie devoted a concert to choral works by Brahms, including in the scheme the 'Song of Destiny' (Schicksalslied), 'Gesang der Parzen,' 'Nänie,' and the 'German Requiem.'—On December 3 the Komische Oper produced a new opera, 'Das Veilchenfest,' by the Dutch composer Jan Brandts-Buys.

BONN.

A new Symphony in D major by the young Hungarian composer, Erwin Lendvai, was produced with great success at the sixth concert of the municipal orchestra, under the conductorship of Herr Heinrich Sauer.

BRUSSELS.

Puccini's opera 'Madama Butterfly' was performed for the first time at the Théâtre Royal de la Monnaie. The work, of which an excellent performance was given, obtained the same great success here as everywhere.—At the first Ysaye concert, two interesting novelties, Dubois's 'Symphonie Française' and 'Petite Suite' by Claude Debussy, were successfully produced. The programme also contained Brahms's second Pianoforte concerto in B flat, and César Franck's 'Les Djinns,' the pianoforte parts being played in a masterly manner by M. Raoul Pugno.—The second chamber-music concert given under the auspices of the Schola Musicae was devoted to compositions by M. Victor Vreuls. Among the works selected were a beautiful Sonata in B major for pianoforte and violin, and a pianoforte Trio.

CASSEL.

The fiftieth anniversary of the death of Spohr (who was for many years conductor at the Court Theatre) has been remembered in the programmes of the leading concerts. The Königliche Kapelle, conducted by Dr. Beier, gave his Symphony in C minor, while the Sextet for strings was performed at a chamber-music concert. At another concert of the Königliche Kapelle, Bruckner's fourth Symphony was heard for the first time. No other work by this composer has ever before been given in Cassel.

COLOGNE.

The programmes of the Gürzenich Concerts have been very interesting. At the second concert Granville Bantock's overture 'The Pierrot of the Minute' made a very favourable impression, while at the third concert Spohr was remembered by a performance of his beautiful Concerto in B minor for two violins. Friedrich E. Koch's oratorio 'Die Sündflut' was produced at the fourth concert. The work (for which the composer himself has arranged the text) had the advantage

December 9 the Hull Symphony Orchestra, under Mr. Wallerstein, followed this by giving the same composer's fifth Symphony. Though it cannot be denied that these comparatively immature works are much outshone by the 'Unfinished' and the great C major, it is pleasant to be reminded of their existence, and to realise how Schubert built upon the precedent handed on to him by Haydn and Mozart. On the former occasion Miss Eldina Bligh played the solo part in Max Bruch's Violin concerto in G minor: on the latter, Bizet's second 'L'Arlésienne' suite was a pleasing feature in the programme. At the Symphony Orchestra's concert on November 24, it should be added, Dvorák's 'New world' symphony was played, but the performance hardly came up to the highest standard of the orchestra. On November 23 the Hull Vocal Society, of which Dr. G. H. Smith is the conductor, gave a miscellaneous programme, the choir being heard in unaccompanied part-music; and on December 8, Miss Guendolen Roe, a very young pianist, gave a recital which showed remarkable promise, her programme ranging from Bach to Reger, and including pieces which demand much more than mere digital dexterity.

The Huddersfield Subscription Concert on November 23 was supplied by Madame Clara Butt's party; that on December 14 was also of a miscellaneous character, a noteworthy feature being the performance of a lengthy scene from 'Samson and Delilah,' by Miss Lucy Nuttall and Mr. Walter Hyde. A very interesting programme of concerted vocal music was afforded at the Huddersfield Glee and Madrigal Society's concert on December 7, the singing of madrigals by Wilbye and T. A. Walmisley, as well as of later glees and part-songs, being of much excellence. Mr. J. W. Armitage conducted.

The Morley Choral Society gave a welcome revival of Handel's 'Jephtha' on November 24, when the choir, under Mr. Fricker's direction, sang with great freshness and vigour, and Miss Blanche Tomlinson, Miss E. Ferguson, Mr. Mullings and Mr. Woodward were the soloists, the first three being young vocalists of exceptional promise. The Pudsey Choral Union also chose 'Jephtha' for their concert on November 29, when Mr. H. H. Pickard conducted a good all-round performance, the soloists being Madame Goodall, Miss Bradley and Messrs. Hempsall and Hayle. The Batley Choral Society departed from their customary routine on December 7, by undertaking the first performance outside London of Mr. Hubert Bath's 'Wedding of Shon Maclean,' which went with capital vigour under Mr. Fearnley's conductorship, Miss Taggart and Mr. Herbert Parker being the soloists.

The Wakefield Chamber Concert on December 16 introduced Miss Gertrude Peppercorn as pianist, Mr. W. H. Squire as violoncellist, and Mr. Gordon Cleather as vocalist, in a programme of general interest. On December 6 the Scarborough Philharmonic Society, under Dr. Ely, gave a brilliant performance of Elgar's 'Black Knight,' and of some of his 'Bavarian Highlands' suite, the orchestra being heard in the 'Unfinished' symphony, and Mr. Albert Garcia contributing a number of songs. At York, Mr. John Groves gave one of his chamber concerts on November 26, when, with the assistance of Mr. W. H. Cass (violin) and Miss Groves (pianoforte), he introduced Arensky's Pianoforte trio in D minor, and Miss Grace Groves sang some poetical songs by Mr. Ernest Farrar, who accompanied them. The York Musical Society gave a miscellaneous concert on December 15, the choir singing some madrigals and an *alla cappella* anthem by their conductor, Mr. T. T. Noble, who also secured interesting performances of one of Elgar's 'Wand of youth' suites, and other orchestral pieces. On December 1 the Middlesbrough Musical Union, under Mr. Kilburn's conductorship, gave their first performance of the 'Faust' of Berlioz. Miss Ethel Lister, Mr. W. Mullins and Mr. Thorpe Bates were the principals in a generally satisfactory interpretation of the work.

The National Welsh Festival Choir will commence rehearsing at St. Benet's Welsh Church, Queen Victoria Street, E.C., on Thursday, January 13, at 8 p.m. The conductor will be Dr. A. Williams, and at the service on St. David's Eve, at St. Paul's Cathedral, the band of the Grenadiers will accompany the Choir.

Foreign Notes.

ANTWERP.

At the 138th Concert Populaire, M. Victor Vreuls conducted with considerable success several of his own highly interesting works, including the Symphony with solo violin, and the symphonic poem 'Jour de fête.'

BERLIN.

The Königliche Kapelle, conducted by Dr. Richard Strauss, played the 'Mirjam' Symphony, by Friedrich Gernsheim, at their third concert. The veteran composer (who is professor of composition at the Königliche Hochschule für Musik) was present and received a cordial ovation. A work of a more revolutionary character, Mahler's first Symphony, was heard at the fourth concert. This composition has many original touches and is, of course, wonderfully scored. On the same evening, the fiftieth anniversary of his death, Spohr's Notturmo (Op. 37) for solo wind instruments and orchestra was performed.—Bruckner's eighth Symphony was played by Josef Stransky at the head of the Blüthner Orchestra.—At the Philharmonic concerts, Professor Nikisch introduced Max Reger's 'Prologue to a Tragedy' and the new Symphony in E minor (Op. 27) by Rachmaninoff. The latter work was favourably received.—Another interesting Russian composition, 'Poème de l'Extase,' by Scriabine, was played at an orchestral concert given by the clever Russian conductor, Dr. Alexandre Chessin.—The Philharmonische Chor gave one of their now famous performances of Bach's great Mass in B minor, while the Singakademie devoted a concert to choral works by Brahms, including in the scheme the 'Song of Destiny' (Schicksalslied), 'Gesang der Parzen,' 'Nänie,' and the 'German Requiem.'—On December 3 the Komische Oper produced a new opera, 'Das Veilchenfest,' by the Dutch composer Jan Brandts-Buys.

BONN.

A new Symphony in D major by the young Hungarian composer, Erwin Lendvai, was produced with great success at the sixth concert of the municipal orchestra, under the conductorship of Herr Heinrich Sauer.

BRUSSELS.

Puccini's opera 'Madama Butterfly' was performed for the first time at the Théâtre Royal de la Monnaie. The work, of which an excellent performance was given, obtained the same great success here as everywhere.—At the first Ysaye concert, two interesting novelties, Dubois's 'Symphonie Française' and 'Petite Suite' by Claude Debussy, were successfully produced. The programme also contained Brahms's second Pianoforte concerto in B flat, and César Franck's 'Les Djinns,' the pianoforte parts being played in a masterly manner by M. Raoul Pugno.—The second chamber-music concert given under the auspices of the Schola Musicae was devoted to compositions by M. Victor Vreuls. Among the works selected were a beautiful Sonata in B major for pianoforte and violin, and a pianoforte Trio.

CASSEL.

The fiftieth anniversary of the death of Spohr (who was for many years conductor at the Court Theatre) has been remembered in the programmes of the leading concerts. The Königliche Kapelle, conducted by Dr. Beier, gave his Symphony in C minor, while the Sextet for strings was performed at a chamber-music concert. At another concert of the Königliche Kapelle, Bruckner's fourth Symphony was heard for the first time. No other work by this composer has ever before been given in Cassel.

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The Edinburgh Musical Education Society made the experiment on Friday evening, December 10, of giving a concert for girls and boys. The University music classroom, which holds about 500, was quite full, and the young people proved themselves a most attentive and appreciative audience. The performers were Miss Agnes Johnston, Mus. Bac., Miss Gordon McKenzie, and Mr. Dace (pianists), Miss Eugenie Bach (vocalist), and Mr. Colin McKenzie (violinist). A special feature of the concert was that Professor Niecks, President of the Society, prefaced each number by a few explanatory remarks.

The judges in the Music Competition announced by Dr. Charles Harriss last summer, in connection with the next Empire Day Concert, are to be Sir Frederick Bridge, Mr. Allen Gill and Mr. Hamilton Harty. The prizes offered are £50, £30, and £20 for the three best short works for voices and orchestra. The successful compositions are to be performed at the Empire Concert under Dr. Harriss's direction. The rules were advertised in our issue for August last.

During the last month the pupils of the Royal College of Music have come before the public at two concerts, given on December 8 (chamber) and December 14 (orchestral). A Sonata in G major for violin and pianoforte by Mr. Eric W. Gritton was the only composition by a student included in the programmes, which for the rest consisted of familiar music. The orchestra was conducted by Sir Charles Stanford.

The Novello Choir of eighty voices gave a miscellaneous concert to the inmates of St. George's Workhouse, Fulham Road, on December 7. The audience numbered about 1,000 men and women, and the entertainment afforded them obvious pleasure. Dr. McNaught conducted, Mr. Philip Cathie played violin solos, and several members of the choir sang songs. Mr. Harold L. Brooke accompanied.

Messrs. Challen & Son had the honour of a visit from the King of Portugal, at their show-rooms in Hanover Street, during his stay in London, when His Majesty was pleased to select one of Messrs. Challen & Son's new short grands, which he commanded to be sent to Lisbon. His Majesty afterwards accorded a special audience to Mr. C. H. Challen at Buckingham Palace.

Mr. W. J. Riley, the recently-appointed secretary of the Philharmonic Society, Liverpool, has been the recipient of a silver tea-service from the ladies of the choir. The gentlemen had already given him a clock to mark his twenty-fifth year of service.

A concert was given by the students' orchestra of the Guildhall School of Music at the City of London School, on December 15, when Schubert's Symphony No. 7, and Wieniawski's Concerto No. 2, were the chief works performed. Miss Audrey Richardson showed great promise as a violinist. The Principal, Dr. W. H. Cummings, conducted.

The London Sunday School Choir will hold their spring festival at the Royal Albert Hall, South Kensington, on Saturday, February 19, 1910, and their next great Crystal Palace festival on Wednesday, June 15, 1910.

At Sotheby's sale on December 17, twenty-four autograph letters by Beethoven were sold for £660 and an autograph score of Elgar's overture 'Cockaigne' for £24.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ACCINGTON.—The Choral Society gave its first concert this season on December 1, when Prout's cantata 'Hereward' was performed, the choir displaying good attack and expression. The solo parts were sung by Miss Mabel Manson, Miss Edith Clegg and Mr. Frederick Randalow, who successfully replaced at short notice Mr. Robert Radford. Mr. W. S. Walker conducted.

BLACKBURN.—The first concert this season of the Ladies' Choir was given in the Town Hall on December 15, under the conductorship of Mr. Frank Duckworth. The choir again evinced most careful training and gave effective renderings of the chorus, 'The rose is fairest' (F. Davidson), part-songs, 'Where is the nymph?' (Christie Green)—first performance—'Over hill, over dale' (Beach), 'Love is a broken lily' (Harris), 'Sorrows of Werther' (Wolstenholme)—first performance—'Ye banks an' braes' (Bantock), and von Holst's eight-part motet 'Ave Maria.' The soloists were Miss Margaret Walker, Mr. Charles Critchley, Mr. Simon Speelman (viola), and Mr. R. J. Forbes (pianoforte).

BRIDGWATER.—Sullivan's 'Golden Legend' received adequate interpretation on November 25 by the members of the Amateur Choral Society, supported by an excellent orchestra (led by Mr. Edgar Wood), under the able direction of Mr. Frank Docksey. The solo parts were sung by Miss Alice Baxter, Miss Gertrude Winchester, Mr. Henry Turnpenney, and Mr. Arthur Trowbridge.

BRIGHTON.—The Sacred Harmonic Society's second subscription concert took place in the Dome on December 9, when Costa's 'Eli' was performed. The choir displayed good tone and excellent expression, and received efficient support from the orchestra. The solo vocalists were Miss Dorothy Kennard, Miss Clara Robson, Mr. Charles Saunders, Mr. Herbert Puttick, and Mr. Montague Borwell. Mr. Robert Taylor was as usual a skilful conductor.

BUCKHURST HILL.—The Choral Society gave a concert performance of Gounod's 'Faust' on December 15. The choruses were all sung well, especially the Kermesse Scene. The soloists were Miss Eleanor Felix, Miss Hope Jackson, Mr. Alexander Webster, and Mr. Humphrey Bishop. Miss Madge Taylor accompanied, and Mr. E. J. Woods presided at the organ. Mr. Otley Marshall conducted.

CARDIFF.—The Harmonic Society opened their season at the Park Hall, Cardiff, on December 1. The first part of the programme consisted of Mr. Harry Evans's new dramatic cantata 'Dafydd ap Gwilym.' The choir, orchestra and artists gave an excellent performance, conducted by the composer. The solo vocalists were Misses Leah Felissa and Lily Fearney, and Messrs. David Ellis and Wilfred Douthitt. In the second part Miss Marie Novello played Liszt's 'Rhapsodie Hongroise' very effectively, and the concert concluded with an efficient rendering of Coleridge-Taylor's 'Death of Minnehaha,' conducted by Mr. Roderick Williams.

CHELMSFORD.—The Musical Society gave the first concert of the season on December 14 at the Corn Exchange. The principal work was Sir Frederick Bridge's 'Callirhoe,' which was conducted by the composer. At the close of the performance Sir Frederick expressed his pleasure at the interpretation of his work, which reflected great credit upon the conductor of the Society, Mr. F. R. Frye. The soloists were Miss Mary Lund, Madame Amy Newton and Mr. Gwilym Richards.

CHICHESTER.—Mendelssohn's 'Elijah' was admirably performed by the Cathedral Oratorio Society on December 9, in the Cathedral, under the conductorship of Mr. F. J. W. Crowe. The choir and orchestra numbered 230 performers, and the principal parts were sung by Masters Leslie Battenby and Challen, Messrs. R. Heaps, Robert Marley, W. H. Whiteside and Reginald Stewart. Mr. E. Stephenson, organist of Birmingham Cathedral, presided at the organ.

The performances of the Festival week at Munich, in honour of Richard Strauss, have been arranged as follows: Three theatrical performances to be given by the royal General-intendant in the Munich Prinzregenten Theater—'Feuersnot' (June 23), 'Salome' (June 24), 'Elektra' (June 26), under the direction of Richard Strauss and Felix Mottl. Three symphony concerts, in the newly-built Music Hall of the Munich Exhibition (seating 3,000), on June 25, 27 and 28. The Philharmoniker of Vienna (from the Imperial Opera) will take part at these concerts, under the direction of Generalmusikdirektor Ernst von Schuch (Dresden) and Richard Strauss himself. Finally, two matinees of songs and chamber music will take place on June 24 and 26, in the Munich Künstler-Theater. Full information with respect to the festival may be obtained at the central office, Konzert-Bureau Emil Gutmann, Munich.

The Edinburgh Musical Education Society made the experiment on Friday evening, December 10, of giving a concert for girls and boys. The University music classroom, which holds about 500, was quite full, and the young people proved themselves a most attentive and appreciative audience. The performers were Miss Agnes Johnston, Mus. Bac., Miss Gordon McKenzie, and Mr. Dace (pianists), Miss Eugenie Bach (vocalist), and Mr. Colin McKenzie (violinist). A special feature of the concert was that Professor Niecks, President of the Society, prefaced each number by a few explanatory remarks.

The judges in the Music Competition announced by Dr. Charles Harriss last summer, in connection with the next Empire Day Concert, are to be Sir Frederick Bridge, Mr. Allen Gill and Mr. Hamilton Harty. The prizes offered are £50, £30, and £20 for the three best short works for voices and orchestra. The successful compositions are to be performed at the Empire Concert under Dr. Harriss's direction. The rules were advertised in our issue for August last.

During the last month the pupils of the Royal College of Music have come before the public at two concerts, given on December 8 (chamber) and December 14 (orchestral). A Sonata in G major for violin and pianoforte by Mr. Eric W. Gritton was the only composition by a student included in the programmes, which for the rest consisted of familiar music. The orchestra was conducted by Sir Charles Stanford.

The Novello Choir of eighty voices gave a miscellaneous concert to the inmates of St. George's Workhouse, Fulham Road, on December 7. The audience numbered about 1,000 men and women, and the entertainment afforded them obvious pleasure. Dr. McNaught conducted, Mr. Philip Cathie played violin solos, and several members of the choir sang songs. Mr. Harold L. Brooke accompanied.

Messrs. Challen & Son had the honour of a visit from the King of Portugal, at their show-rooms in Hanover Street, during his stay in London, when His Majesty was pleased to select one of Messrs. Challen & Son's new short grands, which he commanded to be sent to Lisbon. His Majesty afterwards accorded a special audience to Mr. C. H. Challen at Buckingham Palace.

Mr. W. J. Riley, the recently-appointed secretary of the Philharmonic Society, Liverpool, has been the recipient of a silver tea-service from the ladies of the choir. The gentlemen had already given him a clock to mark his twenty-fifth year of service.

A concert was given by the students' orchestra of the Guildhall School of Music at the City of London School, on December 15, when Schubert's Symphony No. 7, and Wieniawski's Concerto No. 2, were the chief works performed. Miss Audrey Richardson showed great promise as a violinist. The Principal, Dr. W. H. Cummings, conducted.

The London Sunday School Choir will hold their spring festival at the Royal Albert Hall, South Kensington, on Saturday, February 19, 1910, and their next great Crystal Palace festival on Wednesday, June 15, 1910.

At Sotheby's sale on December 17, twenty-four autograph letters by Beethoven were sold for £660 and an autograph score of Elgar's overture 'Cockaigne' for £24.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ACCINGTON.—The Choral Society gave its first concert this season on December 1, when Prout's cantata 'Hereward' was performed, the choir displaying good attack and expression. The solo parts were sung by Miss Mabel Manson, Miss Edith Clegg and Mr. Frederick Randalow, who successfully replaced at short notice Mr. Robert Radford. Mr. W. S. Walker conducted.

BLACKBURN.—The first concert this season of the Ladies' Choir was given in the Town Hall on December 15, under the conductorship of Mr. Frank Duckworth. The choir again evinced most careful training and gave effective renderings of the chorus, 'The rose is fairest' (F. Davidson), part-songs, 'Where is the nymph?' (Christie Green)—first performance—'Over hill, over dale' (Beach), 'Love is a broken lily' (Harris), 'Sorrows of Werther' (Wolstenholme)—first performance—'Ye banks an' braes' (Bantock), and von Holst's eight-part motet 'Ave Maria.' The soloists were Miss Margaret Walker, Mr. Charles Critchley, Mr. Simon Speelman (viola), and Mr. R. J. Forbes (pianoforte).

BRIDGWATER.—Sullivan's 'Golden Legend' received adequate interpretation on November 25 by the members of the Amateur Choral Society, supported by an excellent orchestra (led by Mr. Edgar Wood), under the able direction of Mr. Frank Docksey. The solo parts were sung by Miss Alice Baxter, Miss Gertrude Winchester, Mr. Henry Turnpenney, and Mr. Arthur Trowbridge.

BRIGHTON.—The Sacred Harmonic Society's second subscription concert took place in the Dome on December 9, when Costa's 'Eli' was performed. The choir displayed good tone and excellent expression, and received efficient support from the orchestra. The solo vocalists were Miss Dorothy Kennard, Miss Clara Robson, Mr. Charles Saunders, Mr. Herbert Puttick, and Mr. Montague Borwell. Mr. Robert Taylor was as usual a skilful conductor.

BUCKHURST HILL.—The Choral Society gave a concert performance of Gounod's 'Faust' on December 15. The choruses were all sung well, especially the Kermesse Scene. The soloists were Miss Eleanor Felix, Miss Hope Jackson, Mr. Alexander Webster, and Mr. Humphrey Bishop. Miss Madge Taylor accompanied, and Mr. E. J. Woods presided at the organ. Mr. Otley Marshall conducted.

CARDIFF.—The Harmonic Society opened their season at the Park Hall, Cardiff, on December 1. The first part of the programme consisted of Mr. Harry Evans's new dramatic cantata 'Dafydd ap Gwilym.' The choir, orchestra and artists gave an excellent performance, conducted by the composer. The solo vocalists were Misses Leah Feliss and Lily Fearney, and Messrs. David Ellis and Wilfred Douthitt. In the second part Miss Marie Novello played Liszt's 'Rhapsodie Hongroise' very effectively, and the concert concluded with an efficient rendering of Coleridge-Taylor's 'Death of Minnehaha,' conducted by Mr. Roderick Williams.

CHELMSFORD.—The Musical Society gave the first concert of the season on December 14 at the Corn Exchange. The principal work was Sir Frederick Bridge's 'Callirhoe,' which was conducted by the composer. At the close of the performance Sir Frederick expressed his pleasure at the interpretation of his work, which reflected great credit upon the conductor of the Society, Mr. F. R. Frye. The soloists were Miss Mary Lund, Madame Amy Newton and Mr. Gwilym Richards.

CHICHESTER.—Mendelssohn's 'Elijah' was admirably performed by the Cathedral Oratorio Society on December 9, in the Cathedral, under the conductorship of Mr. F. J. W. Crowe. The choir and orchestra numbered 230 performers, and the principal parts were sung by Masters Leslie Battenby and Challen, Messrs. R. Heaps, Robert Marley, W. H. Whiteside and Reginald Stewart. Mr. E. Stephenson, organist of Birmingham Cathedral, presided at the organ.

CINDERFORD.—The Choral Society gave a concert in the Town Hall on December 9, when the chief feature of the programme consisted of Sterndale Bennett's 'May Queen,' which was accompanied by an efficient orchestra. The solo vocalists were Madame Florence Thomas, Miss L. Cooke, Mr. Jesse Hackett, and Mr. Wallace Taylor. Mr. George Kear conducted.

CRANLEIGH.—The Christmas school concert took place on December 8, when the principal feature of the programme was Coleridge-Taylor's 'Hiawatha's departure,' which received a very fair rendering by the school choir, the solos being taken by P. H. Briscoe, Mr. W. F. Herbert and Mr. R. McD. Winder. Mozart's Symphony in G minor and Luigini's 'Ballet Egyptien' were also performed. Mr. W. A. Boxall was the leader of a small but efficient orchestra, mostly amateur. Mr. R. Harris conducted.

CROYDON.—A concert was given in the Public Hall on December 3 by the string orchestra of the Croydon Conservatoire of Music, under the able conductorship of Mr. William H. Reed. The programme comprised Bach's Suite in D, Elgar's Serenade for strings (Op. 20), Jensen's Serenade for string orchestra (Op. 37), and the conductor's recently published Suite for string orchestra. The last-named, an exceedingly melodious and attractive work, and well played under the composer's direction, met with warm approval. Two students—Miss Olive Hyslop and Mr. Edward J. Shakespeare—contributed vocal and pianoforte solos, and Mrs. Eleanor Davis accompanied. These concerts are given each term, and on the occasion under notice a high standard of performance was reached.

DOVERCOURT.—A concert-performance of a selection from Gounod's 'Faust' was given by the Harwich and Dovercourt Choral Society in the Alexandra Hall on December 8. The choir had evidently been trained with much care by the conductor, Mr. R. L. Gooch, and received efficient assistance from the orchestra, who also played Mendelssohn's 'Athalia' Overture.

EAST GRINSTEAD.—The Orchestral Society gave a concert in the Parish Hall on December 8, under the conductorship of Mr. Noel E. Hope. The programme included Schubert's Symphony No. 5 in B flat and Marche militaire, Suppé's overture 'Poet and Peasant,' and the Ballet-music from Gounod's 'Faust.' These works received a capable performance. The solo vocalists were Miss Florence Wilcox and Mr. William Waite, and Miss Avice Sealey was the solo violinist.

EASTBOURNE.—Mr. Henry Davey gave an interesting lecture in the Town Hall on December 2, on the subject of Wagner and the Bayreuth performances. The musical illustrations were supplied by Miss Mina Hudson's pupils and a choir of fifty voices, and included the Spinning Chorus ('Flying Dutchman'), Pilgrims' Chorus ('Tannhäuser'), Bridal Chorus ('Lohengrin'), and several solos.—The Eastbourne Choral and Orchestral Society opened their season on December 11 with a concert in the Town Hall, when Elgar's 'Banner of St. George' formed the main feature. Miss Mildred Guthrie was the soloist. In the second part of the programme Elgar's delightful 'Spanish Serenade' received an adequate rendering at the hands of choir and orchestra, and the latter were heard in Weber's 'Freischütz' overture, and the 'Peer Gynt' suite of Grieg. Dr. Hamand conducted.

ELTHAM.—The Choral and Orchestral Society opened its season on December 13, at Holy Trinity Parish Hall, with Romberg's 'Lay of the Bell' and Stanford's 'Revenge.' Credit is due to the conductor, Mr. B. J. Hancock, for the excellence of the performance. The solo vocalists were Miss Fanny Goldsborough, Mr. Alfred Pinnington, and Mr. Harry Evans.

HIGH WYCOMBE.—A very successful performance of Parts I. and II. of Coleridge-Taylor's 'Hiawatha' was given in the Town Hall on December 1, by the Choral Association. The soloists were Miss Cecile Whitefield, Mr. Alfred Heather and Mr. Robin Overleigh. Herr Ernst Groell led the orchestra, Mr. C. H. Collins presided at the organ, and Mr. George F. Andrews conducted.

HOUNSLOW.—The Heston-Isleworth Orchestral and Choral Society gave a concert in the Public Baths at Hounslow on November 29, when Cowen's 'St. John's Eve' was excellently performed. The solo vocalists were Miss Maud Hardy, Miss Flavelle Law, Mr. Hugh Williams and Mr. Sidney Ashton. The orchestra was led by Miss Lesline Perks, and the work was conducted by Mr. E. Roland Barkley.

ILFORD.—The Orchestral and Choral Society gave a concert performance of Gounod's 'Faust' in the Town Hall on November 24. Both choir and orchestra did excellent work, reflecting much credit on the conductor, Mr. H. A. Donald, and the solo parts were sung by Miss Kate Foley, Madame Ethel Dyer, Messrs. Robert Curtis, Harold Pattison, Frank Dewhurst, and William Waite, who was specially successful as Mephistopheles.—A concert-lecture on Mendelssohn was given in the Congregational Church on November 22 by Mr. Walter J. Walls, when vocal illustrations were supplied by Miss Louie Watson, Master Henry Lewis, Mr. Bernard Gawthrop and Mr. Robert Fisher, and the choir sang a selection of anthems and choruses.

INVERCARGILL (N.Z.).—The Musical Union opened their season in the Municipal Theatre on October 29 with an interesting programme, which included Dudley Buck's 'Ode to music,' Mendelssohn's 'Hear my prayer,' part-songs by Roland Rogers, Brahms, and Hamish MacCunn, and 'Hiawatha's Wedding-feast.' These works were well performed under the conductorship of Mr. C. Gray. Mr. C. C. Cook was the soloist in Coleridge-Taylor's cantata.

LEAMINGTON SPA.—A good performance of 'Elijah' was given on November 30 by the Leamington Choral Society, under the conductorship of Mr. H. W. J. Gibbon. Mr. Herbert Parker gave a dramatic rendering of the Prophet's part, and the other principal parts were capably sustained by Miss Alice Hare, Miss Hannah Jones and Mr. Sam Hemsall.

LETHWORTH.—The Philharmonic Society gave a performance of Mendelssohn's 'St. Paul' in the Pinxmore Institute on December 1, under the direction of Mr. H. Gomersall. The choir and orchestra numbered eighty performers, and the solo vocalists were Miss Mary Lund, Mrs. Leslie King, Mr. Harry Collins and Mr. R. R. Morris.

LINCOLN.—The Musical Society are to be congratulated upon the first concert of their fourteenth season, given at the Corn Exchange on December 1, when Mendelssohn's 'Walpurgis Night' and the new concert selection from Gounod's 'Faust' were successfully performed. The choir, numbering nearly 200 voices, sang excellently, and the first word should be of congratulation to them and their able conductor, Dr. G. J. Bennett, upon the admirable tone and finish of their work. The soloists were Miss Laura Evans-Williams, Miss Maud Wright, Mr. Lloyd Chandos and Mr. Charles Tree. The orchestra (led by Mr. Edward O'Brien), which included thirty players from the London Symphony Orchestra, was highly efficient in both works, as well as in the 'Overture to a Drama,' by Dr. Adolf Sandberger. The last-named, which was performed for the first time in England, proved to be characterised by melodic charm and clever orchestration, and was finely interpreted by the orchestra, under Dr. Bennett's skilful direction.—The Lincoln College of Music gave a concert in the County Assembly Rooms on December 3, when the students had the valuable assistance of Madame Marie Duma, Herr Heinrich Dittmar (violin), Miss Gertrude Foster (pianoforte), and Mr. H. S. Trevitt (accompanist).

LONDONDERRY.—The Philharmonic Society gave a performance of Sullivan's 'Golden Legend' in St. Columb's Hall on December 10. Congratulations are due to the conductor, Mr. A. J. Cunningham, for his excellent training of the choir, and the orchestra also gave very efficient support. The solo vocalists were Miss Boyd Steven, Miss Ethel Strangways, Mr. James Hay and Mr. Alfred Kaufmann.

MALVERN.—The programme of the Choral Union's concert on December 16, included as its main feature Elgar's 'Banner of St. George.' The orchestra and choir gave an excellent performance of the work, the part of Sabra being well sung by Miss Muriel Godwin. Mozart's 'Jupiter' symphony and Elgar's 'Three characteristic pieces' for orchestra (Op. 10) were also played, whilst an additional

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local interest was given to the occasion by the performance of 'Abendlied,' a setting for chorus and orchestra, by the conductor, Mr. F. W. Wadely, of verses by the Vicar of Malvern.

MONTON.—The first concert of the season by the Choral Society was given in Eccles, on November 24, when 'Acis and Galatea' and 'The Gate of Life' (Franco Leoni) were performed. The choruses were well sung under the direction of Mr. Herbert S. Rowley, and the principal vocalists were Madame Annie Walker, Mr. Joseph Cheetham and Mr. Bridge Peters. An efficient orchestra was led by Mr. Speelman.

NAYLAND.—The programme of the Choral Society's first concert of its present season on December 15, included part-songs, old English airs (harmonized) and carols, which were well sung by the choir. Mr. F. R. Frye conducted, and Miss Johnson was the accompanist.

NEWPORT.—The Choral Society gave its first concert of the fourteenth season at the Central Hall on December 2, when Part I. of Mendelssohn's 'St. Paul' was given by a choir and orchestra of over 200 performers, in a manner deserving of high commendation. The second part of the programme included Sibelius's tone-poem, 'Finlandia,' given for the first time in Newport. Miss Esta d'Argo, Mrs. W. G. Stokes, Mr. Webster Millar and Mr. Dan Price were the soloists, and Mr. Arthur Sims conducted with much skill and judgment.

NORTHFLEET.—The Northfleet and District Choral Society gave a very creditable performance of 'Hiawatha's Wedding-feast' and 'The flag of England' in the Factory Hall on December 15. The solo vocalists were Miss Euneta Truscott and Mr. Gwilym Richards respectively. Mr. Horace R. Shirley conducted.

PENRITH.—A concert was given by the Musical Society in the Drill Hall on December 9, when the programme included the first part of Mendelssohn's 'St. Paul.' In this the choir sang with notable success, and the work of the orchestra was also admirable. The principal solo vocalists were Miss Margaret Hadfield, Mr. Joseph Cheetham and Mr. Albert Archdeacon. The second part included Weber's overture 'Der Freischütz,' Wagner's 'Kaisermarsch,' Elgar's part-songs 'The snow' and 'Fly, singing bird,' and a setting of Southey's words 'To a bee,' by the Rev. T. W. Stephenson (conducted by the composer), which was well received. Mr. E. Godfrey Brown was the able conductor. A two-days' festival is arranged for next year.

PETWORTH.—The Choral Society performed Sterndale Bennett's 'May Queen' on December 8, under the direction of Mr. Selve Fowles, the solo vocalists being Miss J. A. P. Wyatt, Miss E. G. P. Wyatt, Mr. Henry Beaumont and the Rev. J. T. Penrose.

READING.—The Philharmonic Society performed Parry's oratorio 'Judith' in the Town Hall, on December 8. This fine work, which had not before been heard in Reading, received a very capable interpretation by the choir and orchestra (led by Mr. Alfred Burnett) under the skilful direction of Dr. F. J. Read, whose training of the choir deserves special recognition. The solo vocalists were Madame Anna Shergold, Miss Joan Ashley, Mr. James Ashley, Mr. James Davis, and Mr. Paul Edmonds.

RUGBY.—The Philharmonic Society gave a fine performance of Sullivan's 'Golden Legend' in the New Speech Room on November 25, under the conductorship of Mr. Basil Johnson. The singing of the choir throughout was admirable, and gave great promise of future good work. There was a professional orchestra, and the solo vocalists were Miss Euneta Truscott, Miss Grace Day Winter, Mr. Alfred Heather and Mr. Watkin Mills. It is intended to perform the 'Dream of Gerontius' in March.

SOUTHEND.—Sullivan's 'Golden Legend' was performed by the Choral Society at the Kursaal on November 30. The choir sang well, and received adequate assistance from the orchestra. Miss Alice Motterway, Miss Howard French, Mr. Philip Ritte, Mr. M. Macfarlane, and Mr. Thomas Rainger sang the solo parts, and Mr. Whiteman conducted.

SOUTHPORT.—The Choral Society gave their opening concert of the season on December 3. The programme included the overtures to 'Rienzi' and 'Die Meistersinger,'

the third act of the 'Flying Dutchman,' and Coleridge-Taylor's 'Nero' suite (last movement) and the 'Bon-Bon' choral suite, the last-named, conducted by the composer, meeting with the hearty appreciation of the audience. The solo part was finely sung by Mr. Lewys James. The other soloists were Madame Sadler Fogg, who was heard in Liszt's 'Lorelei,' and Mr. Frank Mullings, who sang the 'Preislied.' Mr. J. C. Clark, the Society's conductor, is to be congratulated on the highly satisfactory results of his capable efforts in training his resources.

STRATFORD-UPON-AVON.—Sir Frederick Bridge's cantata 'The Cradle of Christ' was performed by the Choral Society on November 30, under the conductorship of the composer. The choir had been well trained by Mr. Guernsey Webb, the Society's conductor, and the orchestra gave efficient support. The solo parts were sung by Miss Francesca Hall and Mr. Graham Smart.

STIRLING.—Elgar's 'King Olaf' was successfully performed by the Choral Society on December 10, under the able conductorship of Dr. A. W. Marchant, to whom much credit is due. Mr. W. H. Cole's orchestra assisted, and the solo vocalists were Miss Emily Breare, Mr. Samuel Masters and Mr. Charles Knowles. Elgar's Imperial March preceded the cantata.

TAUNTON.—The first concert this season by the Choral Society took place in the London Assembly Rooms on November 30, when the concert-selection from Gounod's 'Faust,' and Coleridge-Taylor's 'Bon-bon' choral suite were the main features of attraction. The choir was heard to great advantage in both works, and received efficient support from the orchestra, the latter also giving a very able rendering of Mendelssohn's 'Ruy Blas' Overture and the 'Casse Noisette' Suite. The solo parts were interpreted by Miss Edith Kirkwood, Mr. James Davis and Mr. Thorpe Bates. Mr. Reginald Ward was a skilful conductor.

TEIGNMOUTH.—At the Church House, East Teignmouth, on November 23, an interesting presentation was made to Miss Charlotte E. Linter, to commemorate the hundredth year of the connection of her family with the services in the Parish Church. Miss Linter's father, Mr. William Linter, became organist of the church in 1809: he was followed by his son, Dr. Edwin Linter, who was in turn succeeded by his sister, the present organist. The occasion was undoubtedly unique, and the presentation, which was made by the vicar, consisted of an illuminated address and a purse of 130 sovereigns.

TREALAW.—The Orpheus Glee Society gave a concert in the Judges' Hall on November 24, under the conductorship of Mr. Emrys Richards, when the chief feature of the evening was David's 'The Desert.' This was admirably rendered by the choir. There was a small select orchestra, and the solo vocalists were Miss Carrie Jones, Mr. Thomas Thomas, Mr. R. O. Jones, and Mr. Willie Richards, with Mr. J. H. Davies as reader.

WALTON-ON-THAMES.—Elgar's 'Banner of St. George' was the *pièce de résistance* at the Choral Society's concert on December 7. This work received a capable performance under the direction of Mr. H. T. Gilberthorpe, the solo being sung by Miss Flora Mann. The other soloists were Mr. Wallace Jones and Mr. Alexander Bristowe.

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local interest was given to the occasion by the performance of 'Abendlied,' a setting for chorus and orchestra, by the conductor, Mr. F. W. Wadely, of verses by the Vicar of Malvern.

MONTON.—The first concert of the season by the Choral Society was given in Eccles, on November 24, when 'Acis and Galatea' and 'The Gate of Life' (Franco Leoni) were performed. The choruses were well sung under the direction of Mr. Herbert S. Rowley, and the principal vocalists were Madame Annie Walker, Mr. Joseph Cheetham and Mr. Bridge Peters. An efficient orchestra was led by Mr. Speelman.

NAYLAND.—The programme of the Choral Society's first concert of its present season on December 15, included part-songs, old English airs (harmonized) and carols, which were well sung by the choir. Mr. F. R. Frye conducted, and Miss Johnson was the accompanist.

NEWPORT.—The Choral Society gave its first concert of the fourteenth season at the Central Hall on December 2, when Part I. of Mendelssohn's 'St. Paul' was given by a choir and orchestra of over 200 performers, in a manner deserving of high commendation. The second part of the programme included Sibelius's tone-poem, 'Finlandia,' given for the first time in Newport. Miss Esta d'Argo, Mrs. W. G. Stokes, Mr. Webster Millar and Mr. Dan Price were the soloists, and Mr. Arthur Sims conducted with much skill and judgment.

NORTHFLEET.—The Northfleet and District Choral Society gave a very creditable performance of 'Hiawatha's Wedding-feast' and 'The flag of England' in the Factory Hall on December 15. The solo vocalists were Miss Euneta Truscott and Mr. Gwilym Richards respectively. Mr. Horace R. Shirley conducted.

PENRITH.—A concert was given by the Musical Society in the Drill Hall on December 9, when the programme included the first part of Mendelssohn's 'St. Paul.' In this the choir sang with notable success, and the work of the orchestra was also admirable. The principal solo vocalists were Miss Margaret Hadfield, Mr. Joseph Cheetham and Mr. Albert Archdeacon. The second part included Weber's overture 'Der Freischütz,' Wagner's 'Kaisermarsch,' Elgar's part-songs 'The snow' and 'Fly, singing bird,' and a setting of Southey's words 'To a bee,' by the Rev. T. W. Stephenson (conducted by the composer), which was well received. Mr. E. Godfrey Brown was the able conductor. A two-days' festival is arranged for next year.

PETWORTH.—The Choral Society performed Sterndale Bennett's 'May Queen' on December 8, under the direction of Mr. Selve Fowles, the solo vocalists being Miss J. A. P. Wyatt, Miss E. G. P. Wyatt, Mr. Henry Beaumont and the Rev. J. T. Penrose.

READING.—The Philharmonic Society performed Parry's oratorio 'Judith' in the Town Hall, on December 8. This fine work, which had not before been heard in Reading, received a very capable interpretation by the choir and orchestra (led by Mr. Alfred Burnett) under the skilful direction of Dr. F. J. Read, whose training of the choir deserves special recognition. The solo vocalists were Madame Anna Shergold, Miss Joan Ashley, Mr. James Ashley, Mr. James Davis, and Mr. Paul Edmonds.

RUGBY.—The Philharmonic Society gave a fine performance of Sullivan's 'Golden Legend' in the New Speech Room on November 25, under the conductorship of Mr. Basil Johnson. The singing of the choir throughout was admirable, and gave great promise of future good work. There was a professional orchestra, and the solo vocalists were Miss Euneta Truscott, Miss Grace Day Winter, Mr. Alfred Heather and Mr. Watkin Mills. It is intended to perform the 'Dream of Gerontius' in March.

SOUTHEND.—Sullivan's 'Golden Legend' was performed by the Choral Society at the Kursaal on November 30. The choir sang well, and received adequate assistance from the orchestra. Miss Alice Motterway, Miss Howard French, Mr. Philip Ritte, Mr. M. Macfarlane, and Mr. Thomas Rainger sang the solo parts, and Mr. Whiteman conducted.

SOUTHPORT.—The Choral Society gave their opening concert of the season on December 3. The programme included the overtures to 'Rienzi' and 'Die Meistersinger,'

the third act of the 'Flying Dutchman,' and Coleridge-Taylor's 'Nero' suite (last movement) and the 'Bon-Bon' choral suite, the last-named, conducted by the composer, meeting with the hearty appreciation of the audience. The solo part was finely sung by Mr. Lewys James. The other soloists were Madame Sadler Fogg, who was heard in Liszt's 'Lorelei,' and Mr. Frank Mullings, who sang the 'Preislied.' Mr. J. C. Clark, the Society's conductor, is to be congratulated on the highly satisfactory results of his capable efforts in training his resources.

STRATFORD-UPON-AVON.—Sir Frederick Bridge's cantata 'The Cradle of Christ' was performed by the Choral Society on November 30, under the conductorship of the composer. The choir had been well trained by Mr. Guernsey Webb, the Society's conductor, and the orchestra gave efficient support. The solo parts were sung by Miss Francesca Hall and Mr. Graham Smart.

STIRLING.—Elgar's 'King Olaf' was successfully performed by the Choral Society on December 10, under the able conductorship of Dr. A. W. Marchant, to whom much credit is due. Mr. W. H. Cole's orchestra assisted, and the solo vocalists were Miss Emily Breare, Mr. Samuel Masters and Mr. Charles Knowles. Elgar's Imperial March preceded the cantata.

TAUNTON.—The first concert this season by the Choral Society took place in the London Assembly Rooms on November 30, when the concert-selection from Gounod's 'Faust,' and Coleridge-Taylor's 'Bon-bon' choral suite were the main features of attraction. The choir was heard to great advantage in both works, and received efficient support from the orchestra, the latter also giving a very able rendering of Mendelssohn's 'Ruy Blas' Overture and the 'Casse Noisette' Suite. The solo parts were interpreted by Miss Edith Kirkwood, Mr. James Davis and Mr. Thorpe Bates. Mr. Reginald Ward was a skilful conductor.

TEIGNMOUTH.—At the Church House, East Teignmouth, on November 23, an interesting presentation was made to Miss Charlotte E. Linter, to commemorate the hundredth year of the connection of her family with the services in the Parish Church. Miss Linter's father, Mr. William Linter, became organist of the church in 1809: he was followed by his son, Dr. Edwin Linter, who was in turn succeeded by his sister, the present organist. The occasion was undoubtedly unique, and the presentation, which was made by the vicar, consisted of an illuminated address and a purse of 130 sovereigns.

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931. THREE DUKES.

Sch. Songs. SET II. (SCHOOL SONGS, BOOK 199)

- No.
932. NUTS IN MAY.
933. THE JOLLY MILLER.
934. O WHEN I WAS A SCHOOLGIRL.
935. WHEN I WAS A YOUNG GIRL.
936. {O! A-HUNTING WE WILL GO.
DAME, GET UP.
937. PUSH THE BUSINESS ON.

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EDITED BY CECIL J. SHARP.

FOLK-SONGS FROM SOMERSET

COLLECTED AND ARRANGED BY
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THREE-HALFPRICE EACH NUMBER.

Sch. Songs.

- No. SET I.
950. AS I WALKED THROUGH THE MEADOWS.
951. I'M SEVENTEEN COME SUNDAY.
952. THE CRYSTAL SPRING.
953. MIDSUMMER FAIR.
954. A FARMER'S SON SO SWEET.
955. ADMIRAL BENBOW.
956. BINGO.
957. THE KEYS OF CANTERBURY.
958. THE COASTS OF HIGH BARBARY.

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959. O WALY, WALY.
960. THE LOVER'S TASKS.
961. THE SHEEP SHEARING.
962. GREEN BROOM.
963. THE GREENLAND FISHERY.
964. THE TREE IN THE WOOD.
965. COME, ALL YOU WORTHY CHRISTIAN MEN.
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Robin Hood and the Bishop of
Hereford.
The jolly ploughboy.
As I walked out one May
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The Sprig of Thyme.
High Germany.
Betty and her ducks.
Poor Sally sits a-weeping.

Nancy of London.
It's of a sailor bold.
The Cuckoo.
The rambling Comber.
Fair Susan.
Fair Margaret and Sweet
William.
The Turtle-dove.
Lady Maisry.

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The false Bride.
The little Cobbler.

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No.

SET III.

984. DANCE TO YOUR DADDY.
985. THE FARMYARD.
986. AS I WAS GOING TO BANBURY.
987. THREE LITTLE TAILORS.
988. THE THREE SONS.
989. THE POOR COUPLE.
990. THE RED HERRING.
991. DASHING AWAY WITH THE SMOOTHING IRON.
992. ONE MAN SHALL MOW MY MEADOW.

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Sch. Songs.

No.

SET IV.

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994. CHESAPEAKE AND SHANNON.
995. THE KEEPER.
996. THE LARK IN THE MORN.
997. FAREWELL, NANCY.
998. THE SIGN OF THE BONNY BLUE-BELL.
999. THE WATCHET SAILOR.
1000. WASSAIL SONG.
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A bold young Farmer.

The lost Lady found.
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The Lark in the morning.

SONGS FROM NORFOLK.

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The Captain's Apprentice.
Ward, the Pirate.
The saucy bold Robber.

The bold Princess Royal.
The Lincolnshire Farmer.
The Sheffield Apprentice.

SONGS FROM CAMBRIDGESHIRE.

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Harry, the Tailor.

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Derbyshire Morris reel.
Sherborne jig.
London Pride (Morris dance).
Derbyshire Morris dance.
Maid o' the Mill (Morris dance).
My grandmother's jig.

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COLLECTED BY

GEORGE B. GARDINER.

PIANOFORTE ACCOMPANIMENT BY
GUSTAV VON HOLST.

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Lord Dunwaters.
The Irish Girl.
Young Killy.
The New-mown Hay.
The Willow Tree.
Beautiful Nancy.
Sing Ivy.

John Barleycorn.
Bedlam City.
The Scolding Wife.
The Squire and the Thersher.
The Happy Stranger.
Young Edwin in the Lowland Low.
Yonder sits a Fair Young Damsel.
Our Ship she lies in Harbour.

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PRODUCED AT THE NEW SYMPHONY CONCERTS,
DECEMBER, 1909.

THE MAID OF ASTOLAT

SYMPHONIC POEM FOR ORCHESTRA

COMPOSED BY

J. D. DAVIS.

(Op. 37.)

STRING PARTS (*in the Press*).

WIND PARTS AND FULL SCORE, MS.

THE TIMES.

A charmingly expressive musical picture of Elaine, called "The Maid of Astolat," with much beauty, warmth of orchestral colour and organic interest of no slight order.

DAILY TELEGRAPH.

Mr. Davis's music is pleasant to hear; it is concisely expressed, flows easily and spontaneously, and gives no suggestion that Mr. Davis writes for writing's sake. It may be that his talent were better suited by a less dramatic or, rather, less tragic subject, but even so, the present work fell far more gratefully on the ear than many novelties of the season.

STANDARD.

The music is neatly and picturesquely wrought, the scoring is gracefully constructed, the themes illustrating the three main events of the story being deftly woven into the harmonic scheme. The music throughout, if it strikes no very definite note and is more remarkable for grace than strength, happily succeeds in making a pleasing and poetical commentary on the events it attempts to portray.

MORNING POST.

Mr. Davis has taken the great English classic of Tennyson's "Idylls of the King," and of its main incidents has provided a musical illustration warm in colour and sympathetic in outline.

DAILY NEWS.

This is one of the composer's latest achievements. It is quite an interesting composition, and has, as all symphonic poems should have, a musical form of its own. The music is fanciful and picturesque, and without being highly original, has clear individuality.

MORNING LEADER.

Mr. J. D. Davis's symphonic poem, "The Maid of Astolat," is conceived in a vein of delicate and refined imagination.

WESTMINSTER GAZETTE.

A new, or, at all events, unfamiliar, work by Mr. J. D. Davis, "The Maid of Astolat," which, for once in a way, could be most heartily praised for its many engaging qualities. It is rare, indeed, that a new work is received with such obvious marks of favour.

SUNDAY TIMES AND SUNDAY SPECIAL.

The music is characterised by a tender imagination and a rare felicity of expression. The structure is graceful in outline, but it is not without strength, the themes are distinctive and deftly treated, and the whole work shows a subtle feeling for atmosphere.

OBSERVER.

An effective, richly scored, and melodious piece of orchestral music that definitely places the composer among those of his colleagues who have really something interesting to say, and say it well.

ATHENEUM.

The title would lead one to expect programme-music, and so it is, but only to a certain, or, we may say, legitimate extent: the story of Lancelot and Elaine accounts for the various moods of the music; while the only approach to realism is the delicate attempt to depict the floating to burial of Elaine. The work, clever, effective, and well scored, was ably given under the direction of Mr. Landon Ronald.

WORLD.

Mr. Davis has much of the same sort of sense of beauty and love of form that the poet had, and the same kind of restraint—which sometimes made people say that his poetry was not strong, and that he was too far aloof from the world to be able to move it. Something of this is to be found in Mr. Davis's music, which is scored with great skill in producing atmospheric effects of the gentler kind, while the work shows a fine sense of symmetry and proportion.

SCOTSMAN.

A gracefully-written work which, ably conducted by Mr. Landon Ronald, resulted in a double recall for the composer.

GLASGOW HERALD.

A work of picturesque imagination which has the merit of being appropriate as a mood-picture without being disconnected as music.

BIRMINGHAM POST.

Mr. Davis's symphonic poem "The Maid of Astolat" proved to be an eminently graceful and by no means ineffective piece of work. . . . Its themes are as a rule suggestive, and the workmanship is interesting, so that it may be taken as marking an advance in the development of the clever composer.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD FESTIVAL, SEPT. 1909.

OLD ENGLISH SUITE

ARRANGED FOR SMALL ORCHESTRA

BY

GRANVILLE BANTOCK.

1. Fantasia Orlando Gibbons.
2. Lachrymæ Pavan John Dowland.
3. The King's Hunt John Bull.
4. Quodling's Delight Giles Farnaby.
5. Sellenger's Round William Byrd.

FULL SCORE, 10s. 6d.; STRING PARTS, 4s. 6d.; WIND PARTS, 7s. 6d.
ARRANGEMENT FOR PIANOFORTE SOLO, 3s. 6d.

THE TIMES.

It consists of five pieces by English composers of the sixteenth century, which Mr. Bantock has selected and scored in a delightful way for small orchestra. Four of them come from the Fitzwilliam Virginal Book, and only the first, one of Gibbons's Fantasias in four parts, was originally written for strings. It would have been no disadvantage to have this one in its original colouring; but the additional use of woodwind and horns is so tastefully done that one cannot regret them; and since only antiquaries will ever have the chance of enjoying the Virginal pieces played as their composers wrote them, the gain of producing them in their new orchestral costumes is clear.

DAILY TELEGRAPH.

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LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE NEW SYMPHONY CONCERTS,
DECEMBER, 1909.

THE MAID OF ASTOLAT

SYMPHONIC POEM FOR ORCHESTRA

COMPOSED BY
J. D. DAVIS.
(Op. 37.)

STRING PARTS (*in the Press*).
WIND PARTS AND FULL SCORE, MS.

THE TIMES.

A charmingly expressive musical picture of Elaine, called "The Maid of Astolat," with much beauty, warmth of orchestral colour and organic interest of no slight order.

DAILY TELEGRAPH.

Mr. Davis's music is pleasant to hear; it is concisely expressed, flows easily and spontaneously, and gives no suggestion that Mr. Davis writes for writing's sake. It may be that his talent were better suited by a less dramatic or, rather, less tragic subject, but even so, the present work fell far more gratefully on the ear than many novelties of the season.

STANDARD.

The music is neatly and picturesquely wrought, the scoring is gracefully constructed, the themes illustrating the three main events of the story being deftly woven into the harmonic scheme. The music throughout, if it strikes no very definite note and is more remarkable for grace than strength, happily succeeds in making a pleasing and poetical commentary on the events it attempts to portray.

MORNING POST.

Mr. Davis has taken the great English classic of Tennyson's "Idylls of the King," and of its main incidents has provided a musical illustration warm in colour and sympathetic in outline.

DAILY NEWS.

This is one of the composer's latest achievements. It is quite an interesting composition, and has, as all symphonic poems should have, a musical form of its own. The music is fanciful and picturesque, and without being highly original, has clear individuality.

MORNING LEADER.

Mr. J. D. Davis's symphonic poem, "The Maid of Astolat," is conceived in a vein of delicate and refined imagination.

WESTMINSTER GAZETTE.

A new, or, at all events, unfamiliar, work by Mr. J. D. Davis, "The Maid of Astolat," which, for once in a way, could be most heartily praised for its many engaging qualities. It is rare, indeed, that a new work is received with such obvious marks of favour.

SUNDAY TIMES AND SUNDAY SPECIAL.

The music is characterised by a tender imagination and a rare felicity of expression. The structure is graceful in outline, but it is not without strength, the themes are distinctive and deftly treated, and the whole work shows a subtle feeling for atmosphere.

OBSERVER.

An effective, richly scored, and melodious piece of orchestral music that definitely places the composer among those of his colleagues who have really something interesting to say, and say it well.

ATHENEUM.

The title would lead one to expect programme-music, and so it is, but only to a certain, or, we may say, legitimate extent: the story of Lancelot and Elaine accounts for the various moods of the music; while the only approach to realism is the delicate attempt to depict the floating to burial of Elaine. The work, clever, effective, and well scored, was ably given under the direction of Mr. Landon Ronald.

WORLD.

Mr. Davis has much of the same sort of sense of beauty and love of form that the poet had, and the same kind of restraint—which sometimes made people say that his poetry was not strong, and that he was too far aloof from the world to be able to move it. Something of this is to be found in Mr. Davis's music, which is scored with great skill in producing atmospheric effects of the gentler kind, while the work shows a fine sense of symmetry and proportion.

SCOTSMAN.

A gracefully-written work which, ably conducted by Mr. Landon Ronald, resulted in a double recall for the composer.

GLASGOW HERALD.

A work of picturesque imagination which has the merit of being appropriate as a mood-picture without being disconnected as music.

BIRMINGHAM POST.

Mr. Davis's symphonic poem "The Maid of Astolat" proved to be an eminently graceful and by no means ineffective piece of work. . . . Its themes are as a rule suggestive, and the workmanship is interesting, so that it may be taken as marking an advance in the development of the clever composer.

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PRODUCED AT THE HEREFORD FESTIVAL, SEPT. 1909.

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ARRANGED FOR SMALL ORCHESTRA

BY

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2. Lachrymæ Pavan John Dowland.
3. The King's Hunt John Bull.
4. Quodling's Delight Giles Farnaby.
5. Sellenger's Round William Byrd.

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ARRANGEMENT FOR PIANOFORTE SOLO, 3s. 6d.

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